

**Keep COMPO Alive!—An Editorial**

APRIL 10, 1954

# MOTION PICTURE HERALD

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**UA's 35th BIRTHDAY**

**THIS WEEK: *Better Refreshment Merchandising***

*Better Theatres*

for APRIL

The Role of Stereophonic Sound

Wide-Screen's New Adaptability

Loren Ryder Explains VistaVision

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**In Two Sections, Section One**

She's even more  
exciting  
now as a  
brunette!

# LANA TURNER

"The Greatest Sin...  
To Steal Another  
Woman's Man"



## TRADE SHOWS—APRIL 26th (Except Denver) \*April 27th

ALBANY	20th-Fox Screen Room	1052 Broadway	4/26	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/26	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/26	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/26	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/26	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/26	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/26	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/26	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/26	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/26	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/26	2:15 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/26	2:30 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth Street	4/26	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/26	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/26	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/26	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/26	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/26	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/27	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/26	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/26	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/26	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/26	1:30 P.M.	ST. LOUIS	Paramount Screen Room	2949 Olive Street	4/26	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/26	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/26	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	4/26	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/26	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/26	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/26	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/26	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/26	2 P.M.





"Leo, that's a great title, **FLAME AND THE FLESH**, for a **LANA TURNER** picture. It even tops the marquee value of Lana's famous title "The Bad And The Beautiful."

"Come to the Trade Show friend, and you'll see that the combination of **LANA TURNER** with the title "**FLAME AND THE FLESH**" to sell a great attraction is sure-fire!"



M-G-M's Sensation In Fiery **TECHNICOLOR**

# FLAME AND THE FLESH

Filmed in the pleasure haunts of Europe!

Co-Starring

**PIER ANGELI • CARLOS THOMPSON**

with **BONAR COLLEANO**

Screen Play by **HELEN DEUTSCH**

Based On a Novel by  
**AUGUSTE BAILLY**

Directed by **RICHARD BROOKS** • Produced by **JOE PASTERNAK**

**The Industry's Showmanship Event! M-G-M's 30th Anniversary Jubilee!**

# A REPORT TO THE EXHIBIT

and a cordial invitati



*"We are showing you a glimpse of  
our future—because it is your future, too!"*

**ON APRIL 26<sup>TH</sup>**

**EVERY EXHIBITOR IN THE NATION IS INVITED TO A  
PRESENTATION BY JACK L. WARNER IN A  
SPECIAL CINEMASCOPE SUBJECT TO BE SHOWN IN  
SELECTED THEATRES IN EVERY EXCHANGE CITY!!**

Warner Bros. Studios are now engaged in by far the biggest, costliest of all our production programs. Almost any one of the pictures ready, in production, or soon to be made, could have been considered the leading industry attraction of any past season. We want you to have the whole story—all the history-making facts that speak for themselves.

**AND ON THE SAME OCCASION  
AT THE SAME THEATRES  
SPECIAL SCREENING OF**

ALFRED HITCHCOCK'S

**"dial M for Murder"**

# ORS OF THE UNITED STATES!....

## on from Warner Bros.

**THIS SCREEN REPORT**, prepared especially for exhibitors, shows actual scenes from our forthcoming productions to give you a detailed review of the look and shape of things to come... the scope of the great books, great plays, great stories and great talent in the Warner Bros. pictures on the way to your screens.

We sincerely urge that you make every effort to attend. We are positive that what you will see will convince you as we are convinced that for the customers of Warner Bros. and for the Studios of Warner Bros. the times just ahead will be the most mutually profitable of any time we have made pictures and you have shown them.

CITY	THEATRE	TIME	CITY	THEATRE	TIME
ALBANY	STRAND	10:00 AM	MEMPHIS	WARNER	9:30 AM
ATLANTA	RHODES	10:30 AM	MILWAUKEE	WARNER	9:30 AM
BOSTON	FENWAY	10:00 AM	MINNEAPOLIS	UPTOWN	10:30 AM
BUFFALO	CENTER	10:00 AM	NEW HAVEN	ROGER SHERMAN	10:00 AM
CHARLOTTE*	CAROLINA	10:00 AM	NEW ORLEANS	SAENGER	8:35 AM
CHICAGO	CENTURY	10:30 AM	NEW YORK	R.K.O.—86th ST.	9:45 AM
CINCINNATI	HOLLYWOOD	2:00 PM	OKLAHOMA	CRITERION	9:30 AM
CLEVELAND	COLONY	11:00 AM	OMAHA	STATE	9:45 AM
DALLAS	PALACE	9:00 AM	PHILADELPHIA	BROADWAY	11:00 AM
DENVER	ESQUIRE	2:00 PM	PITTSBURGH*	SCHENLEY	10:30 AM
DES MOINES	DES MOINES	9:15 AM	PORTLAND	EGYPTIAN	2:00 PM
DETROIT	HOLLYWOOD	2:00 PM	SALT LAKE	CENTRE	10:00 AM
INDIANAPOLIS	FOUNTAIN SQUARE	1:30 PM	SAN FRANCISCO	PARAMOUNT	9:30 AM
JACKSONVILLE	ST. JOHNS	9:00 AM	SEATTLE*	EGYPTIAN	1:30 PM
KANSAS CITY	PLAZA	10:30 AM	ST. LOUIS	ST. LOUIS	1:00 PM
LOS ANGELES	FOX BOULEVARD	2:00 PM	WASHINGTON	AMBASSADOR	10:00 AM

\* — denotes 2D

**3 DIMENSION**  
IN THE HITCHCOCK MANNER!  
AND  
**WARNERCOLOR**

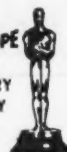


STARRING  
**RAY MILLAND**  
**GRACE KELLY**  
**ROBERT CUMMINGS**





For  
CINEMASCOPE  
SPECIAL  
HONORARY  
ACADEMY  
AWARD



*Soon!*

IN  
**CINEMASCOPE**

IN THE WONDER OF STEREOPHONIC SOUND

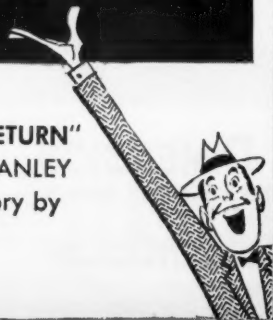
**ROBERT MITCHUM • MARILYN MONROE**

in 20th Century-Fox's

**River of No Return**

color by **TECHNICOLOR**

20th Century-Fox presents ROBERT MITCHUM and MARILYN MONROE in "RIVER OF NO RETURN"  
with RORY CALHOUN • Tommy Rettig • Murvyn Vye • Douglas Spencer • Produced by STANLEY  
RUBIN • Directed by OTTO PREMINGER • Screen Play by FRANK FENTON • From a story by  
Louis Lantz • Color by Technicolor



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 2

April 10, 1954



## Keep COMPO Alive

**I**RONIC as it may seem, COMPO's very existence as a living tool in the service of the motion picture industry is in jeopardy while cheers are still ringing for its successful tax fight.

This bizarre state of affairs is due to the fact that COMPO, apart from the tax campaigns, never received wholehearted support from all sectors of the industry. Some exhibitor leaders, unwisely it would seem on the record, surmised that a strong COMPO would be a threat to the existence and financial well-being of regional organizations. From the beginning, some important circuit executives, for unknown motives, took a dim view of COMPO.

Make no mistake—if COMPO is not promptly given a precise mandate to continue in operation and a practical program to carry out, it will wither and die. That will mean many battles that need to be fought for the industry will be waged without this most potent weapon.

During the several years of the pre-Korean War tax campaign and the recent successful drive COMPO functioned under a compromise of expediency. To salve the feelings of those who opposed it, all funds were earmarked for activities in support of the tax committee.

With the same teamwork, careful planning and enthusiastic execution that characterized the tax campaign, a properly backed COMPO should have equal success in other fields. The industry needs a united voice today more than ever before. No false sense of security should be felt because one-half the country's theatres no longer pay admission taxes and the other half pay 10 percent.

**T**HE activities with which COMPO should be charged fall into two general classes: 1) Protection of the industry's rights, and 2) Promotion of the industry's business.

Protection includes not just elimination or blocking of unfair, discriminatory taxation at the national, state and community levels. It also means defense against all customs, rules, laws and practices that place an exhibitor (or producer or distributor) at a disadvantage with respect to other businessmen. On the tax front there is work to keep part of the COMPO staff busy indefinitely. Too many states and communities have been eyeing theatre admissions as a source of revenue. Too many states at present are collecting such levies. There are also censorship laws, Sunday closing regulations and special licenses which require attention. The existence of a discriminatory ordinance in any community is a threat to the entire industry.

Up to now COMPO has not been given a real chance to serve as a promotion facility. Motion pictures need to be sold institutionally and nationally more than ever. The

## U. A. 35 Years Young

The new management team of Arthur Krim, Robert Benjamin, Matthew Fox, William J. Heineman, Max E. Youngstein, Arnold Picker and Seymour Peyser has reason to be well satisfied with the excellent results of their direction of the affairs of United Artists during the past two years. Now on the eve of the company's thirty-fifth anniversary its prospects have never been brighter. UA has lined up a larger number of "A" budget films for release in each of the next two years than any other company. At a time when exhibitors have set up a hue and cry for more quality films, UA has set its sights high.

During its life span to date United Artists has had a fascinating history. Right from the beginning it served as a medium of bringing fresh ideas for productions into the screen marketplace.

Mr. Krim, Mr. Benjamin and their associates continue the basic policies of the UA founders, applying them to current conditions in the industry. Today, as in 1919, UA is an independent distributor with the purpose of "marketing photoplays in the interests of the artists who create them."

movie-going habit must be stimulated. It can be—but not without effort on an all-industry basis. Soon the most direct type of competition for leisure entertainment time—home television—will win increased audiences as color receivers become cheaper and widespread. Today a handful of homes have color TV. Tomorrow millions of homes will be so equipped.

The motion picture industry as a whole has failed to get full advantage of the new techniques because too frequently individual companies have made announcements that confused the public. COMPO should be in a position to enlighten the press and public generally in order that the maximum possible stimulus be given to the box office. After all each of the techniques seeks acceptance at the same theatres from the same public.

Many all-industry promotions belong under the sponsorship of COMPO. It is the natural organization to present the next Academy Awards show. It is the logical unit to work on improving the industry's public relations. It is the best voice for winning enhanced prestige.

Those who believe in COMPO should make themselves heard immediately. The executive committee representing all the constituent organizations should be summoned to a meeting this Spring in order to formulate new plans. If COMPO is allowed to drift along without support and without a policy through the Summer, it will soon be past reviving.

If COMPO is allowed to die, the responsibility rests with its members, individually and collectively.

—Martin Quigley, Jr.

# Letters to the Herald

## Academy vs. Industry

TO THE EDITOR:

I am sure that the televising of the Academy Awards last Thursday night was a good thing for the industry as a whole. I am told, from an unofficial source, that this event attracted an audience of approximately sixty million viewers.

While watching this telecast I couldn't help thinking what a wonderful thing it would be if instead of advertising Oldsmobiles they had advertised some of the new product coming to the nation's theatres. In other words, Paramount, MGM, Warner Bros., Fox, etc. buy the advertising time for their new releases. Also, reserve the spots before and after for the local theatres to advertise current movies.—*JOHNNY H. JONES, Ritz and Jake Theatres, Shawnee, Okla.*

## To the Round Table

TO WALTER BROOKS:

Your "Misapprehension" article (issue of March 13) is a masterpiece of "whole truth" that should be read, then told over and over again by every single individual in this industry, and an honest effort made by every manager in the business to get the "whole story in which there will not be half truths" into every newspaper across the land in which a movie institution stands!! Better understanding for Patrons . . . Patrons for Better Understanding.—*MIKE STRANGER, Plymouth Theatre, Worchester, Mass.*

## Small Theatres

TO THE EDITOR:

As always, the film companies are putting the small independent behind the sight ball by making less product and raising rentals and asking more percentage. Will there ever be a time when the small independent is helped instead of hindered?—*Minnesota Exhibitor.*

## Institutional Ads

TO THE EDITOR:

Give COMPO a great big hand for that No. 1 ad in a series which is to be published in "Editor and Publisher," the magazine that goes to the nation's publishers of our newspapers.

May it be the beginning of a new deal in a public relations program for our business, which not only will reach the publishers but which idea can ultimately be converted into one designed to reach people of all walks of life, to sell them again on the idea of movies and what movies mean to them in the way of entertainment.

If there ever was a time in the history of our business when we should think along

## THE MOST

TO THE EDITOR:

I've been subscribing to your magazine for almost three years now and in the vernacular of the jazz world, it's: **THE MOST TO SAY THE LEAST.**—*THOMAS HUSSEY, Valley Falls, R. I.*

institutional lines in selling movies as entertainment to the nation, that time is now.

We, of course, will have to have the support of the producers in turning out films which will have a universal appeal particularly to women, and blood and thunder stuff is not the answer, of course.

People can be brought back to the movies in great numbers with good institutional advertising in the nation's leading magazines and on the local level. Exhibitors would welcome ads, or some source where institutional type of ads could be secured. Maybe COMPO will do something about this when the "Editor and Publisher" campaign has ended.—*Georgia Exhibitor.*

## Trailers

TO THE EDITOR:

Whoever is making the trailers up for all features should resort to the climax or plot, not a bunch of nonsense, as they are now doing. Most of the trailers give the patrons the wrong impression of the features. Why don't the companies do something about it?—*Castle Theatre Corporation, Wichita Falls, Tex.*

## On Rentals

TO THE EDITOR:

I buy from seven companies. Out of this seven, two sell me double features of their own product at below pre-war prices. The others still seek higher rentals. The results:  $\frac{3}{4}$  of my playing time or more is taken up by these two companies. I've been forced to close mid-week because of high rentals.—*West Virginia Exhibitor.*

## More Thought

TO THE EDITOR:

We need more good pictures. Lay off weak stories. Use some thought and sense instead of "Hollywoodism," and let exhibitors in on planning, etc.—*California Exhibitor.*

## More Shorts

TO THE EDITOR:

We need more diversified short subjects to help avoid the more than one feature programs.—*Texas Exhibitor.*

## MOTION PICTURE HERALD

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UNITED ARTISTS finds Many Happy Returns on birthday card Page 20

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ITALIAN industry adopts film code like that in United States Page 30

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# On the Horizon

**A**MERICAN film companies received \$176,200,000 in 1953 from foreign showings of their films, the Department of Commerce estimated this week. This was a considerable increase from the \$167,000,000 estimated for 1952 and the \$160,400,000 for 1951. U.S. payments to foreign countries for films shown here amounted to \$5,200,000 in 1953. This was an increase over the \$4,000,000 estimated for 1952, but well below the \$11,000,000 estimated for 1951. The figures were presented by Carl F. Oechsle, Deputy Assistant Secretary of Commerce, in testimony before Congressional committees in support of the proposed universal copyright convention and in support of proposed legislation to implement U.S. participation in the new convention.

► The Bank of America is determined to make some money from those 30 films it foreclosed. It is renting them for approximately five years to General Teleradio, principal owners of the Mutual Broadcasting System. The price is \$1,250,000. Most were made between 1946 and 1949. Universal released 11 of them; United Artists, eight; MGM, three; Republic, one; Eagle Lion, four; Columbia, one; RKO Pictures, two. A few of them: "Arch of Triumph," "Secret Beyond the Door," "The Private Affairs of Bel Ami," "Four Faces West," "Let's Live a Little," "Magic Town," "The Miracle of the Bells," "Macbeth."

► The film industry loses a sometimes-critic, sometimes-friend in Congress in the announced decision of Senator Ed Johnson of Colorado not to run for another term. As chairman of the Senate Commerce Committee during recent Democratic-controlled Congresses, Senator Johnson was a close student of the film and broadcasting industries.

► Some lens manufacturers have reported indication among orders for new lenses, that there is an impression among exhibitors that prismatic anamorphic systems, like that of Joseph and Irving Tushinsky, are able to expand any print for projection of a wide-screen picture. The only prints which can be expanded are those having the

photograph compressed for optical increase of the width in projection. The expansion must be at substantially the same ratio (not to be confused with "aspect ratio," or picture proportions) as that employed for making the particular print being projected.

► Paramount likes the reaction to its Spring Pageant, and may have one this summer, according to A. W. Schwalberg, Paramount Film Distributing Corporation president. He termed the exhibitor acceptance of the screenings "fabulous," citing an attendance of 25,000 people throughout the country.

► Having hit the jackpot with "The Glenn Miller Story," Universal-International is going to try again. The next subject will help make the picture. He is clarinetist and band leader Benny Goodman. He will make recordings of all the musical numbers. Mr. Goodman is as legendary a character as Glenn Miller. He was our "King of Swing"; his recordings are collectors' items; his band graduated star leaders and virtuosos of jazz; and he is respected as a player of the clarinet in "good music" orchestras such as the Philadelphia Symphony and the NBC orchestra, which is very good music, indeed.

► The Independent Theatre Owners Association has accepted "unanimously" the invitation of New York's Mayor Wagner to take the initiative in formulating a constructive youth program designed to combat juvenile delinquency. The association has appointed a committee which soon will meet with the Mayor's Advisory Council and with representatives of the Metropolitan Motion Pictures Theatres Association.

► The Senate Small Business Committee is temporarily soft-pedaling any film inquiries. Partly that's because it's busy on other matters, partly because it wants to let die the recent tempest in a teapot over the release of its annual report.

► The recently-passed excise tax bill could help the industry in another important way besides cutting the admissions tax: it puts close to another \$900,000,000 back into consumer pockets for spending, by cutting other excise rates also.

► Industry-wide negotiations for "white-collarite" distribution employees belonging to Local H-63 of IATSE will be launched next year for the first time, according to a verbal agreement reached between union and distribution officials.

## In BETTER THEATRES

Submitting the claims of stereophonic sound for a place in the technical advancement of the motion picture, in two articles: "Stereophonic Sound in the Development of New Techniques," and "Making Growth of the Art Complete with Stereophonic Sound," the Better Theatres Section of this issue turns to the most recent developments—

The Tushinsky variable anamorphic system, in "Wide-Screen's New Adaptability" . . .

Paramount's VistaVision, in the first of three articles by Loren L. Ryder, head of the Paramount Engineering and Recording Department; and . . .

The Perspecta sound system, in "Three-Channel Sound from One Optical Track".

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LAUNCHING THE UNITED ARTISTS FILM FESTIVAL, marking its 35 years: some of the guests at a New York reception Sunday honoring Lillian Gish. They are Gloria Swanson, Carmel Myers (Mrs. A. W. Schwalberg), UA vice-president Max E. Youngstein, Miss Gish, and Mr. Schwalberg, Paramount sales chief. See page 20.



by the Herald

## This week in pictures

**A THRILL FOR THE VISITORS.** Mr. and Mrs. Habananda, who operate theatres in Thailand (Siam), have an unexpected pleasure on their tour of the Paramount studio. On the set of "The Country Girl," Bing Crosby signs an autograph book.



**A BOOST FOR VISTAVISION** came this week from producer Fred Brisson, in New York. Saying he was the first independent to advocate using it, he predicted its universal adoption. He will use it for his next, "The Girl Rush," which he will release through RKO, which will star Rosalind Russell, and cost more than \$2,500,000.



**"INDUSTRY MAN OF THE YEAR,"** 20th-Fox president Spyros P. Skouras receives his citation at the Baltimore Variety dinner March 31, from Maryland Governor Theodore McKeldin, right.



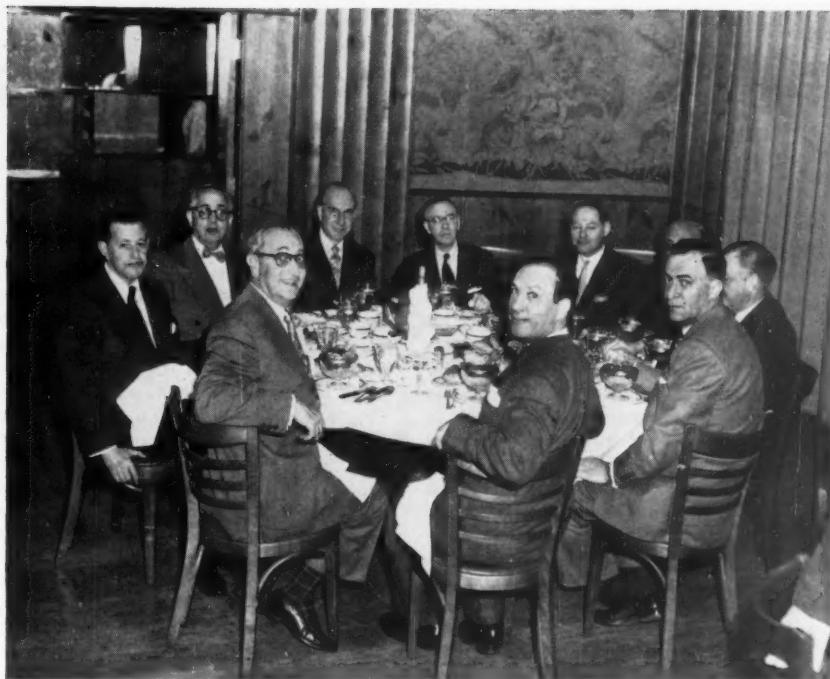
**WALT DISNEY GOES TO TELEVISION.** The scene, at left, as the historic agreement was signed. See page 12. Mr. Disney is seated. In array around him are American Broadcasting Company president Robert E. Kintner; AB-Paramount Theatres vice-president Sidney E. Markley; and Disney Productions president Roy Disney.



by the Herald

MUNIO PODHORZER, of the Casino Film Exchange, New York, has been named representative for a major group of German producers, and will establish an office for promotion and distribution.

AT THE MIAMI BEACH "Lucky Me" opening: star Phil Silvers, Variety International chief barker George Hoover; Nancy Walker; and host Major Albert Warner.



AT DINNER preceding Columbia's Brooklyn screening for New York exhibitors, of its "The Jolson Story" with the "new look": A. Montague, Columbia sales manager; Max Fellerman, Louis Weinberg, Russell Downing, Ben Joel, Eugene Picker, Joseph Vogel, John Murphy, Paul Lazarus, Jr., and Leonard Goldenson. See page 36.

SPEAKER, right, at the Independent Motion Picture Distributors Association luncheon in New York Tuesday: Dr. Hugh Flick, state censor. With him, attorney Ephraim London, distributor and luncheon chairman Arthur Mayer, State Senator Fred G. Morritt, and George Margolin.



by the Herald

PLANNING the June 8-10 Virginia Motion Picture Theatre Association summer convention in Old Point Comfort: the committee chairmen, meeting on the site, the Hotel Chamberlin. Seated: Roy Richardson, president Leonard Gordon, Syd Gates, and Jerome Gordon. Standing, back row, Dave Garvin, Jr., Hal. J. Lyon, John Bateman, Sidney L. Bowden, Jay Gordon, W. E. Jasper, J. K. Crockett, G. E. Spaugh. Standing, second row, T. D. Field, Jeff Hofheimer, James Booth, Carlton Duffus.





# ALLIED SPONSORS PRODUCTION, PLAN 12 FILMS, ONE A MONTH

WASHINGTON: Allied States Association announced Tuesday it had entered into an agreement with a Hollywood independent producer for 12 feature pictures to be delivered at the rate of one a month beginning in late summer or early fall. The theatres would not put up any money in advance but would merely sign contracts to take all 12 films at predetermined flat rentals, on a fixed run status.

General Counsel Abram F. Myers, who announced the arrangement, said it represented Allied's "first step in its endeavor to secure additional product for the picture-starved independent exhibitors." He emphasized that Allied would continue to work on its previously-announced plan to influence one of the major companies to produce more features, and might also make similar arrangements with others.

The arrangement announced Tuesday was with Hal R. Makelim, who heads his own production company, Hal R. Makelim Productions, and a distributing company known as Atlas Pictures Corp. Mr. Myers said Mr. Makelim leases an RKO-Pathé studio in Hollywood, and has been working on his plan for almost a year, traveling some 15,000 miles in the past three months checking and perfecting it.

## To Encourage Production

Mr. Myers recalled that Allied had long been working on a plan to influence one of the major companies to step up output by increasing exhibitor stockholding in the company and by guaranteeing playdates for any additional films. He pointed out that the February board meeting had declared that this plan would take some time to accomplish, and that in the meantime

production should be studied to encourage independent film production. Mr. Makelim appeared before the February board meeting to outline his plan, and an Allied committee, after study, recommended that Allied go ahead with it.

This is the way Mr. Myers described it: No exhibitor will put up any capital or in any way engage in producing or distributing the films. Twenty-five hundred theatres will be afforded a chance to sign—on a first come, first served basis—contracts for 12 features at predetermined flat rentals. The total rentals will equal the production costs of the films, and Mr. Makelim will get his profit from marketing the pictures to additional theatres.

In other words, the 2,500 "charter members" will underwrite the production costs, but will not advance any money. Presumably Mr. Makelim will get his advance capital elsewhere on the strength of the advance contracts. The exhibitors will pay as the films are delivered.

Total costs are being allocated among the several film territories in the proportion that each territory contributes to the gross film rentals for all companies. Mr. Myers said these ratings "are well known."

If the films are successful, the 2,500 "charter members" will also get certain rebates under a profit-sharing clause in the contract.

Allied members "and others who may be invited by the regional leaders" will be given the opportunity to sign contracts at a series of meetings to be held in May and June. Mr. Makelim will disclose the names of available story properties, stars, directors and technicians at these meetings. Then he will return to Hollywood and start

production. Mr. Makelim, whose film career dates back to when he was a 16-year-old actor for Essanay in Chicago, formed Atlas Pictures last year to distribute independently. The first picture for Atlas was "Man of Conflict," which he produced and directed.

John Wolfberg is acting for Allied in completing the arrangements on the coast, and Trueman T. Rembusch is serving as coordinator in planning the meetings.

## List Meeting Dates

Firm dates for local exhibitor meetings are these: Denver, May 3; Omaha, May 4; Kansas City, May 5; and Minneapolis, May 11. Other tentative dates are: Milwaukee, May 13; Chicago, May 14; Columbus, May 17; Pittsburgh, May 18; Philadelphia, May 19; New York, May 20 and 21; Boston, May 24; Baltimore, May 25; Indianapolis, May 27; New Orleans, May 28; Memphis, June 1; St. Louis, June 2; Oklahoma City, June 4; and Dallas, June 7.

Mr. Myers said Mr. Makelim explained that the average production cost per film would be low in comparison with major studio budgets, due to "lower overhead and economies made possible by existing conditions in Hollywood, and will not be reflected in the quality of the pictures."

"This is the first time," Mr. Myers added, "in the history of our industry that a producer of motion pictures has taken into full consideration the problems of the independent exhibitors and has taken direct steps to meet those problems. The Hal R. Makelim plan is perfect in theory to provide vital product to the exhibitors in time of direst need, and I am very hopeful that it will succeed."

## Disney Signs TV Contract

Walt Disney has entered television. The announcement came from the American Broadcasting Company and the Disney organization late last week and stated that it was the result of more than a year of "exploration." It ends the welter of rumors that Mr. Disney, as a major producer, would be the first of his kind to enter television production actively and follows many months of study and negotiation.

Mr. Disney will produce each year at least 26 one-hour programs for television. He will make them at his Burbank, Cal., studio. ABC will present them weekly beginning in October. It will disclose time period and sponsors later. ABC also obtains exclusive rights to present any future Disney proper-

ties for television which might be forthcoming from the organization.

The two organizations have worked out a corollary project. With the added participation of ABC-Paramount Theatres, Inc. (the latter being ABC's parent company), they will develop "Disneyland." This will be in southern California. It is reported it will be a sort of amusement park featuring Disney characters, and that some of the programs will emanate from there, as well as some motion pictures.

Meanwhile, Mr. Disney said his organization is cognizant of responsibilities to both theatres and television and believes them compatible, and that its faith in motion pictures for theatres is so great it has in work three of its most expensive pictures, "20,000 Leagues Under the Sea," "Lady and the Tramp" and "Sleeping Beauty." It also, he pointed out, has outlined its screen program for the next five years.

## Court Denies Lloyd Right To See Decca Books

George Lloyd, former Decca Records director, who has been critical of the management headed by Milton Rackmil, president of both Decca and Universal, was told this week in New York Federal Court he may not see Decca books. Judge Morris Eder held he was not entitled to the examination because he no longer is a director. Meanwhile, the Decca Stockholders Protective Committee has mailed to stockholders demands for new directors so that Mr. Rackmil may be replaced. Its literature states Decca Records sales have declined while those of opposition companies have increased. The committee has nominated for the board Robert Allen, Washington news commentator; Michael Francis Doyle, Philadelphia lawyer; Mr. Lloyd, an insurance man, and Spencer Samuels, art dealer.

# TAX CUT BENEFITS BIG AS PUBLIC ACCEPTS

## *Newspaper Comment Aids; Recent Shifting Prices Make Acceptance Easy*

The enormous and immediate value to the industry of the tax cut enacted by Congress last week was apparent this week in the news from cities and towns across the country. The benefits operated flexibly to the advantage both of those exhibitors—mostly in smaller situations—who were able to record an immediate advance in revenue by pocketing the difference between the new and the old tax, and of those who passed the benefits on to the public, reaping some benefits in the area of public relations.

Two factors operated to the benefit of the industry, both of them in the direction of making the new scales acceptable to the public. One was favorable newspaper comment and the second the fact that box office prices recently, because of advanced admission price pictures, have been in a state of flux.

A spokesman for one large circuit pointed out that the newspapers, on the whole, had been very cooperative, realizing the merits in the industry's position that in many situations the 10 per cent tax cut and the tax exemption on tickets of 50 cents and less, had to be retained by the distressed exhibitors.

Another circuit exhibitor claimed the public doesn't know the difference, explaining that during the past year most theatres have maintained a "flexible" price policy, increasing prices for CinemaScope productions, roadshow pictures and such films as "From Here to Eternity."

The success of the excise reduction bill prompted Eric Johnston, president of the Motion Picture Association of America, while in Paris late last week, to issue a call to all foreign countries to follow the lead of the U. S. Congress. The action, said Mr. Johnston, "should meet cordial reception all over the world. I hope that every country with amusement taxes will consider the U. S. action a sound precedent for reducing such taxes."

### **City-by-City Report Tells Own Story**

Following is a city-by-city account of the admission picture in the first week of tax relief.

**ALBANY:** Theatres here are retaining most of the tax reduction money. Fabian's Palace and the Stanley Warner Strand, which recently increased the weekday matinee charge from 50 to 60 cents and week nights from 74 to 85 cents, kept the afternoon scale but cut the evening price by five cents.

**BALTIMORE:** First run theatres are passing along a portion of the tax cut to the

## **MAY USE OLD TICKETS FOR REASONABLE TIME**

Present stocks of serially numbered admission tickets may be used for "a reasonable period of time on or after April 1" provided signs are conspicuously placed at the ticket window showing the admission price and tax, and tickets sold after April 30 must be overprinted or overstamped. These instructions, from the Internal Revenue Service, were passed on this week in a special bulletin from the Council of Motion Picture Organizations. Concerning refunds, the Service told COMPO that if an exhibitor wants money back on admission tax tickets he sold prior to April 1, for use after April 1, he must show signed evidence from the ticket purchaser that the latter has received reimbursement. Such reimbursement must be made, or the consent obtained, before the event for which the charge of admission was made.

public. The Town, Little and Hippodrome have cut the 80-cent admission to 75 cents. Morning prices are below the 50-cent tax free figure and remain unchanged. Neighborhoods in almost every instance had a 50-cent admission previously and are continuing it.

**BOSTON:** Major circuits in downtown first runs have reduced evening prices from 95 to 90 cents and from 90 to 85 cents. Morning prices remain at 50 cents, while afternoon prices have been reduced from 74 to 65 cents or from 65 to 60 cents. American Theatres Circuit, with many suburban and sub runs, is maintaining old prices with the adjustment of a penny or two.

**BUFFALO:** Downtown first runs reduced their prices from 55 to 50 cents until 6 P.M., with evening prices remaining the same as before at 80 cents. The Seneca and Elmwood, community houses which recently raised prices to 55 cents, will go back to 50 cents.

**CHICAGO:** Leading independents and such circuits as Balaban & Katz, H & E Balaban, Alliance Theatres and Great States are continuing their former prices. With a few minor exceptions, all are holding the line. A few neighborhood repeat houses which had been charging 55 cents have gone to 50 cents.

**CINCINNATI:** RKO and other first runs reduced matinee charges from 55 to 50 cents and are considering other reductions for some later date. Several houses showing CinemaScope features have reduced matinee tickets from 74 to 70 cents and evening tickets from \$1 to 95 cents.

**CLEVELAND:** A survey of the Greater Cleveland area indicates that first subsequent runs, including those of the Associated, Community, Modern, Washington, Warner, RKO and Loew circuits are maintaining prices as before. Some are adjusting scales "to eliminate traffic in pennies."

**COLUMBUS:** First runs have lowered their weekday matinee and weekend evening prices by five cents. Most neighborhoods are holding at the old level.

**DENVER:** The only houses making downward price adjustments are those which previously charged 55 cents which have come down to 50 cents. Pat McGee, co-chairman of the COMPO tax repeal committee, said he would not cut any prices in Cooper Foundation theatres of which he is general manager.

**DETROIT:** Major circuit houses so far are holding the line, but managers are worried over the fact that publicity on reductions in luxury commodities may boomerang, especially because theatres last year asked patrons to sign petitions for tax reduction.

**HOLLYWOOD:** The policy of the first run theatres in this territory still remains undecided, with prices holding at former levels for the time being.

**INDIANAPOLIS:** First run theatres are splitting the tax cut with the patrons at most price levels, but the subsequent run situation still is fluid.

**KANSAS CITY:** The RKO Missouri and the Paramount reduced prices from five to 10 cents, but most first runs and subsequent runs have stayed the same. Individual situation of a theatre, rather than circuit policy, has dictated the action of a theatre.

**MEMPHIS:** With the exception of the Memphis Little theatre, a civic project which benefited from total elimination of the admissions tax, there have been few if any price reductions by theatres, first run or otherwise.

**MILWAUKEE:** For the time being, the circuits seem to be absorbing the tax saving. Small neighborhood houses, however, are adjusting to the nearest nickel, while drive-ins are raising prices from 74 to 85 cents.

**MINNEAPOLIS:** Both the circuits and the independents have indicated that they will continue prices as before.

**NASHVILLE:** The Rockwood Amusement Company is reducing prices in some situations, while the Crescent circuit contemplates "few if any changes." A spokesman for the Bijou Amusements Company stated flatly that prices would be held since it had absorbed the tax from the beginning.

**NEW ORLEANS:** On the whole, the admission price pattern here remains unchanged. It is pointed out that local admissions still include city, state and welfare taxes.

**NEW YORK:** Most independent and circuit operators have lowered prices here between five and 15 cents. Included in those reducing prices are such big Broadway houses as Radio City Music Hall, Roxy, Paramount, Capitol, Astor and Loew's State. Maintaining previous levels are the Globe and Mayfair.

**OKLAHOMA CITY:** Video Independent Theatres has reduced admission prices. Most major houses, however, here and in Tulsa, are holding the line.

**PITTSBURGH:** Matinee prices in almost all situations have been reduced by five cents. Evening prices remain the same.

**PORTLAND:** Most theatres here still are undecided on what they will do. Neighborhoods in Salem are reducing prices five cents.

**SALT LAKE CITY:** It seems to be "wait-and-see" in all situations here. In the meantime, prices continue at the same old level.

**WASHINGTON:** If any general pattern prevails, it's this: where the former price, including tax was over 60 cents, at least part of the tax cut is being passed on to the public. Where prices were below 60 cents, the exhibitor is keeping the tax cut money. The exceptions to this are children's tickets.

# PARAMOUNT



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# TECHNIQUES IN BRITISH TEST

## Warner Demonstrates 2 Sound Systems, as Fox Reaffirms Its Policy

by PETER BURNUP

LONDON: Two events here in the last 10 days have added more fuel to the fire of the controversy surrounding the question of stereophony with CinemaScope.

On April 2 at the Warner theatre, Warner Brothers staged the first actual test to be held here of four-track magnetic stereophonic sound versus single track optical sound. It was an affair carried out with great showmanship. This week, then, 20th-Fox, led by 20th Century-Fox International president, Murray Silverstone, staged a big press conference at which latest CinemaScope developments were discussed and the standing policy on stereophonic sound reaffirmed with evangelical vigor.

It is doubtful whether either show won any new converts to a cause not previously espoused. It would seem that each simply served to reinforce beliefs already held.

Since that day back in the summer when Spyros Skouras brought exhibitors together for his first unveiling of CinemaScope, there's never been such a grouping of showmen in one theatre here as attended the Warner tests. The several-hundred-strong safari, headed by the full strength of C.E.A.'s executives and circuit leaders like J. Arthur Rank and Sir Philip Warter,

came from all parts of the British Isles and represented theatres of every size.

The programme was projected on a newly-erected 43-foot Stableford screen and consisted of the travel short "Aloh Nui" on three-channel magnetic tracks, a trailer of Jack L. Warner announcing his company's forthcoming attractions with excerpts from CinemaScope productions (single track optical) and "The Command," the first half of which was shown with optical sound and the remainder with full stereophony.

### Credit to Abeles

High credit was given Arthur Abeles and his New York chiefs for according the C.E.A.'s long expressed demand for a full-dress test. But close analysis of the subsequent prolonged and occasionally heated post-mortem revealed a pronounced "as-you-were" feeling.

Run-of-the-mill exhibitors and other non-technical members of the invited audience continued to maintain that there was no discernible or appreciable difference between the two sound systems; certainly none that would justify considerable capital investments at this moment.

It is true that acoustic specialists and other technically-minded persons claimed the picture assumed a new and unexpected warmth when multiple magnetism came into play. But against that was the unhesitating verdict of the non-technical majority. It looks very much as though C.E.A.'s forthright and unyielding resistance to stereophonic sound will carry the day, at least for the time being.

Showmen now ask if exhibitors themselves cannot discern a vital difference

between conventional and multiple-track sound how can the customers? Moreover, they find allies now for themselves in Warner Brothers and Paramount.

Wolfe Cohen already has announced that Warner CinemaScope product will be made available to customers here who refuse to install stereophonic. Paramount has now followed suit with a declaration from Don Hartman (in Europe on a VistaVision missionary tour) and another from the company's London chief, James E. Perkins, to the effect that Loren L. Ryder will be here early in May for a demonstration of VistaVision's dual purpose track for single or multiple horn reproduction — Perspecta sound.

### 20th-Fox to Hold Tests

Highlighting Mr. Silverstone's remarks to the press Monday was the announcement that 20th Century-Fox will itself conduct tests of stereophonic versus single track sound here late in May under the supervision of Mr. Skouras. The 20th-Fox International chief also repeated announcements of new CinemaScope developments which were given the American press last week.

The announcements included those concerning: development of new CinemaScope camera lenses; lower prices on Bausch & Lomb projection attachments; guarantee of a profit on the engagements of 20th-Fox CinemaScope films; withdrawal of 20th-Fox from the marketing of projection attachments, and 20th-Fox support for all processes which help theatres compete with television.

Mr. Silverstone emphasized that the company is confident that CinemaScope not only will provide a profit for all concerned but also will preserve the British exhibitor from the devastating competition which will confront him when commercial television gets under way here.

### Would Smash Release System

Twentieth-Fox, by means of CinemaScope, is determined, said Mr. Silverstone, to smash the pernicious British-Scottish release system which is stifling worthwhile pictures with its cast iron release pattern. He indicated the solution lies in fewer but mightier pictures. The 20th-Fox executive began slowly, but in the course of the conference, spurred by the questions of the press, gathered considerable momentum and finished up by presenting a mighty convincing case for CinemaScope as-is.

▽

Film laboratories reopened here under normal working conditions with reportedly no incidents. Priority was given the processing of outstanding newreels.

The Minister of Labour's committee investigating the causes and circumstances of the laboratories dispute met Monday in private. The committee's deliberations are expected to last two to three weeks. Its report will be made in the first instance to the Minister and later handed to the disputing parties.

Accepted generally here as a direct consequence (Continued on opposite page)

## BRITISH WIN TAX RELIEF

LONDON: Chancellor of the Exchequer R. A. Butler opened his budget to the House of Commons Tuesday, revealing admission tax relief for British exhibitors to the extent of £3,500,000 a year. The announcement is regarded as a triumph for the exhibitors in view of the fact that the budget makes practically no tax concessions to other industries. Parliament, of course, must approve the new proposals.

The new tax bill, to go into effect May 30, provides complete exemption for seats costing ninepence and lower. It also provides tax reductions of a halfpenny on seats costing from tenpence to one shilling, ninepence; three farthings on seats costing from one shilling, tenpence, to two shillings, one penny; one penny on seats costing from two shillings, one penny, to two shillings, sixpence; penny-farthing on seats costing two shillings, sevenpence, to three shillings, one penny; and penny-halfpenny on seats costing three shillings, twopenny, and up.

The CEA memorandum to the Treasury sought tax relief amounting to £7,000,000. This was necessary, CEA argued, if the adverse balance in the trading accounts of the majority of exhibitors was to be corrected. In their claim the exhibitors were supported by all other interests in the trade, and a joint deputation, including NATKE representatives, saw John Boyd Carpenter, the Treasury's Financial Secretary.

## VistaVision Here for All: Paramount

**HOLLYWOOD:** Paramount, which developed and perfected VistaVision, a new wide screen filming process, "has made and will continue to make all details about VistaVision and VistaVision cameras available freely and without compensation to the motion picture industry," Y. Frank Freeman, vice-president, said here this week, denying rumors that Paramount was withholding VistaVision information.

Mr. Freeman repeated earlier statements that "Paramount is not in the equipment business" and revealed that as long ago as last September the company had supplied all details of the process to the Motion Picture Research Council which disseminates technical information to the industry.

The first VistaVision demonstration in the east will be held at the Radio City Music Hall in New York April 27.

Paramount also announced this week that the studio has ordered two additional Perspecta Sound System units for use with VistaVision at the studio and that henceforth, for purposes of identification with VistaVision, the sound system will be referred to as "VistaVision Sound."

Meanwhile, in New York, the Fairchild Recording Equipment Company, manufacturers of Perspecta equipment, announced that it had established a new motion picture sound division, to be under the direction of Ray Crews, vice-president of Fairchild and formerly a supervisor of sound recording under Loren L. Ryder at Paramount.

## IN BRITAIN

(Continued from opposite page)

sequence of A.C.T.'s wrangle with the laboratories is the announced intention of the much larger studio union—Tom O'Brien's N.A.T.K.E.—to withdraw from the Joint Industrial Council. The latter is a body comprising the three unions concerned and the Producers' Association and set up to deal by conciliation machinery with all production wage claims and working agreements generally.



The Government's Television Bill, under which it is proposed to set up an independent television authority, has passed its committee stage in the House of Commons. Despite vigorous opposition from the Labour Party arguing that the Government was using public money to subsidize private enterprise, the Commons approved annual grants of £750,000 to the authority.

## Theatre Tax Collection Increases in Chicago

**CHICAGO:** Theatre business here continues to run ahead of last year, according to figures released by the City Collectors

## FOX REPORTS 1,452 THEATRES WITH CINEMASCOPE FILMS

A total of 1,452 theatres throughout the world will be showing 20th-Fox CinemaScope productions during Easter week, the company announced this week in conjunction with a product statement revealing that during 1954 the company will release 16 high-budget films in the new medium. The addition of 12 standard releases, eight of which are in color, will bring the 1954 release total to 28.

Of the 1,452 theatres showing 20th-Fox CinemaScope features at Easter, 1,336 are domestic and Canadian and 116 are abroad. It is further emphasized that more key city first runs will show a 20th-Fox film during the holiday season than ever participated during a past year. Sparking this showing are 208 openings of "Prince Valiant." Others being screened across the world are "Night People," "How to Marry a Millionaire," "Hell and High Water," "King of the Khyber Rifles," "Beneath the 12-Mile Reef" and "The Robe."

The CinemaScope productions, all of which are in color by Technicolor or Technicolor-De Luxe, to be released during the remainder of 1954 include two May releases: "River of No Return," starring Marilyn Monroe and Robert Mitchum, and "Three Coins in the Fountain," starring Clifton Webb and Dorothy McGuire. The June CinemaScope release will be "Demetrius and the Gladiators," sequel to "The Robe," starring Victor Mature and Susan

Hayward, which takes up the story where "The Robe" ended.

"Garden of Evil," starring Gary Cooper and Susan Hayward, will be the July release, to be followed in August by "Broken Lance," starring Spencer Tracy, Gene Tierney and Richard Widmark. The big fall release will be Darryl Zanuck's production of "The Egyptian," starring Edmund Purdom, Jean Simmons and Victor Mature.

Five other CinemaScope productions to be released during the last quarter of the year are: "A Woman's World," starring Clifton Webb; "Ice Capades," to be produced by Leonard Goldstein; "The Man Who Never Was," to be produced by Nunally Johnson; "The Racer," to be produced by Julian Blaustein, and "There's No Business Like Show Business," Irving Berlin musical starring Ethel Merman.

The following standard productions from Panoramic are also scheduled for release, as follows: April, "The Rocket Man," with Charles Coburn and George "Foghorn" Winslow; April, "The Seige at Red River," Technicolor, with Van Johnson; May, "Gorilla at Large," Technicolor, 3-D, Cameron Mitchell and Ann Bancroft; June, "Princess of the Nile," Jeffrey Hunter and Debra Paget. Later in the year will come "The Raid," starring Van Heflin; "The Gambler from Natchez," Technicolor, starring Dale Robertson, and "Hawk of the Desert."

office, showing that the three per cent collections on February theatre receipts were \$96,939.31 against \$90,575.11 for the same month in 1953, although the collections were down from the previous month's \$99,554.62 for January receipts. Total collections so far this year are \$285,983.72, compared with last year's \$267,678.36, an increase of six per cent. With the elimination of Federal taxes up to 50 cents and reductions of 10 per cent on higher prices, city officials are expecting an increased "take" from theatres, inasmuch as in most cases the reduction will not be passed on to the public.

## Supreme Court Refuses Griffith Suit Review

**WASHINGTON:** The Supreme Court this week refused to overturn an Appeals Court decision throwing out a private anti-trust suit which was filed against Griffith Consolidated Theatres, Inc.

The suit had been brought by Duffy Theatres, Inc., which owned the only two theatres in Mangum, Okla., in the 1930s. Duffy claimed Griffith made it impossible for the two Duffy theatres to get films and forced Duffy to sell the theatres to Griffith. However, when the theatres were sold in April,

1938, Duffy signed a statement releasing all claims against Griffith.

In 1951, Duffy filed an anti-trust suit against Griffith, but the district court and the 10th Circuit Court of Appeals said the statement had freed Griffith of all claims and threw out the Duffy suit.

## Appeal Shubert Case

**WASHINGTON:** The Justice Department has appealed to the Supreme Court its anti-trust suit against the Shubert Brothers, alleging a monopoly in legitimate theatres in 11 major cities. The suit was thrown out by a New York District Court on the ground that under the Supreme Court's baseball case decision, entertainment is not subject to the anti-trust laws.

## Drop Brando Action

**HOLLYWOOD:** Damage claims against Marlon Brando have been dropped, Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox announced last week. Costs caused in "The Egyptian" when Brando failed to appear will be borne by Brando and the studio. His contract is restored, and he will start June 7 in "Desiree."



# ATTENTION SHOWMEN



## RACKET-GIRLS BEWARE!

See how Miami blasted the SILK, SATIN AND SUDDEN-DEATH SYNDICATE!



See how the Sunshine City struck back at the vice ring, the fixed games, the shake-down, the paid gun, the B-Girls, the murder boys, the big shots!

See the sensational, shocking truth about the way Miami put the big heat on the mob!

## The MIAMI STORY

Sen. George A. Smathers of Florida says: "THE MIAMI STORY ably shows what a few courageous citizens, honest politicians and tough, alert police agencies can do to rid their cities of gangland influence."

Starring  
**BARRY SULLIVAN · LUTHER ADLER**  
with **JOHN BAER · ADELE JERGENS**

Story and Screen Play by ROBERT E. KENT  
Produced by SAM KATZMAN · Directed by FRED F. SEARS  
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...Here is the sensational, amazing, violent truth about the way Miami put the big heat on The Mob!



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Starring  
**BARRY SULLIVAN · LUTHER ADLER**

with **John Baer · Adele Jergens**

Story and Screen Play by ROBERT E. KENT  
Produced by SAM KATZMAN · Directed by FRED F. SEARS



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**THE CHICAGO IN CHICAGO,**

**THE PARAMOUNT**

**DOWNTOWN AND THE**

**PARAMOUNT HOLLYWOOD**

**IN LOS ANGELES,**

**AND AT THE ALL-STATE**

**PREMIERE IN FLORIDA!**

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D F. SEARS**



# Many Happy Returns

IT'S A LONG time between anniversaries—especially 35th anniversaries. With this in mind United Artists is celebrating its 35th year in the fittest way possible for a film company, with product. The lineup for 1954, which at this writing comprises 51 films but may well go beyond that figure before the year is out, still represents one of the industry's most interesting uniting of artists—producers, directors, writers, actors and actresses. It's the kind of lineup to insure many happy returns.

Without going into affairs of state and management, which certainly have had their effect on UA's fortunes, one of the most important factors in UA's current good health would seem to stem from the evolution of the independent producer to his position as a man of tremendous importance to the overall health of the industry. It is the recognition by UA management of this importance, as well as the recognition of the talent available, which has been directly responsible for putting the firm in such a desirable position.

Take a look at the independents who will make the record for 1954: producer-director-writers John Huston and Joseph L. Mankiewicz; Stanley Kramer; Harold Hecht and Burt Lancaster of Hecht-Lancaster Productions; Orson Welles; Anatole Litvak; newcomer Paul Gregory whose production of "The Caine Mutiny Court Martial" is one of the biggest box office hits of the legitimate stage; Edward Small; Robert Rossen; the Russell-Field Corporation headed by Jane Russell and Robert Waterfield; Aubrey Schenck; Clarence Green and Russell Rouse, and space veteran Ivan Tors, among others.

Their productions will be supplemented by specially selected films from England and the continent from the J. Arthur Rank Organization and Lopert Films. The variety of the subject matter is reflected in the fact that on the year's roster are films shot wholly or in major part in England, Italy, France, Hawaii, Malta, Algiers, Central Africa, India, Morocco, Germany, Brazil, Mexico, Switzerland, the British West Indies, Brazil and the Philippines.

## **A Galaxy of Stars**

Stars who will be figuring in one or more of these films include Gregory Peck, Humphrey Bogart, Burt Lancaster, Ava Gardner, Jennifer Jones, Robert Mitchum, Kirk Douglas, Charles Coburn, Katharine Hepburn, Alec Guinness, Jack Hawkins, Gene Tierney, Tony Curtis, Ginger Rogers, Van Heflin, Errol Flynn, Barbara Stanwyck and James Mason. A couple of years ago an independent production featuring any one of these would have been a major accomplishment in the field of contractual relations. The production structure is changing and the independent is reaping benefits.

Prominent on the UA schedule are the following films which either are in release or are completed and wait release:

"Act of Love," produced and directed in France by Anatole Litvak and starring Kirk Douglas; "Apache," Hecht-Lancaster production, starring Burt Lancaster and Jean Peters, color by Technicolor; "Beat The Devil," produced and directed by John Huston in Italy with a cast headed by Humphrey Bogart and Jennifer Jones; "The Long Wait," screen adaptation of the Mickey Spillane thriller, produced and directed by Victor Saville and starring Anthony Quinn and Charles Coburn; "Man



Gary Cooper, of "High Noon" memory, and Burt Lancaster star in "Vera Cruz", now in production in Mexico.



Anthony Quinn in "The Long Wait". The second Mickey Spillane story to be filmed by Victor Saville, it is scheduled for release late this year.



Gregory Peck in "Man with a Million", a light-hearted adaptation of the Mark Twain classic "The Million Pound Banknote".



# to United Artists



With *A Million*," a J. Arthur Rank presentation starring Gregory Peck, color by Technicolor; *Personal Affair*," another J. Arthur Rank presentation starring Gene Tierney and Leo Genn, and *The Malta Story*," also from J. Arthur Rank, starring Alec Guinness and Jack Hawkins and filmed on location in Malta.

Also in the same category are *"Othello,"* produced and directed by—and starring Orson Welles; *"Witness to a Murder,"* produced and written by Chester Erskine and starring Barbara Stanwyck and George Sanders; *"The Adventures of Robinson Crusoe,"* produced by Henry Erlich, starring Dan O'Herlihy, in PatheColor; *"The Man Between,"* produced and directed by Carol Reed and starring James Mason and Claire Bloom.

Heading the list of productions currently shooting are *"The Barefoot Contessa,"*

(Continued on page 28)



The Orson Welles production of Shakespeare's *"Othello."*



Burt Lancaster as a hard-fighting Indian chief in *"Apache."*



Barbara Stanwyck stars with Gary Merrill and George Sanders in *"Witness to Murder,"* a *"Double Jeopardy"* kind of role.



Humphrey Bogart and Ava Gardner star in Joseph L. Mankiewicz's *"The Barefoot Contessa."*



Dan O'Herlihy as Crusoe and James Fernandez as Friday in *"The Adventures of Robinson Crusoe."*



Kirk Douglas and Dany Robin in a scene from the romantic drama, *"Act of Love."*

# QUALITY...

## actors

DAWN ADDAMS  
LEX BARKER  
JOHN BENTLEY  
JACQUES BERGERAC  
CLAIRE BLOOM  
HUMPHREY BOGART  
BRUCE CABOT  
RORY CALHOUN  
ROD CAMERON  
RICHARD CARLSON  
PEGGIE CASTLE  
CHARLES COBURN  
GARY COOPER  
BRODERICK CRAWFORD  
TONY CURTIS  
DENISE DARCEL  
YVONNE DE CARLO  
ANTHONY DEXTER  
KIRK DOUGLAS  
CONSTANCE DOWLING

JOANNE DRU  
RICHARD EGAN  
GENE EVANS  
MAURICE EVANS  
ERROL FLYNN  
EVA GABOR  
AVA GARDNER  
LEO GENN  
ALEC GUINNESS  
VAN HEFLIN  
KATHARINE HEPBURN  
WANDA HENDRIX  
TAB HUNTER  
MARTHA HYER  
JOHN IRELAND  
ADELE JERGENS  
GLYNIS JOHNS  
CELIA JOHNSON  
JENNIFER JONES  
PATRIC KNOWLES

BURT LANCASTER  
GINA LOLLOBRIGIDA  
FRANK LOVEJOY  
WILLIAM LUNDIGAN  
JACK MAHONEY  
DOROTHY MALONE  
HERBERT MARSHALL  
JAMES MASON  
GARY MERRILL  
BEVERLY MICHAELS  
ROBERT MITCHUM  
GEORGE MONTGOMERY  
ROBERT MORLEY  
MARY MURPHY  
J. CARROLL NAISS  
ANNA NEAGLE  
HILDEGARDE NEFF  
ROBERT NEWTON  
EDMOND O'BRIEN  
DAN O'HERLIHY

DENNIS O'KEEFE  
GREGORY PECK  
JEAN PETERS  
GERARD PHILIPPE  
ANTHONY QUINN  
DALE ROBERTSON  
DANY ROBIN  
GINGER ROGERS  
RUTH ROMAN  
CESAR ROMERO  
JANE RUSSELL  
GEORGE SANDERS  
PHIL SILVERS  
FRANK SINATRA  
BARBAPA STANWYCK  
GENE TIERNEY  
JEAN WALLACE  
ORSON WELLES  
CORNEL WILDE

## directors

ROBERT ALDRICH  
GEORGE BREAKSTON  
LUIS BUNUEL  
MURIEL BOX  
JACK CARDIFF  
RICHARD CARLSON  
RENE CLAIR  
LUIGI COMENCINI  
E. A. DUPONT  
SEYMOUR FRIEDMAN  
SIDNEY GILLIAT

FRANK O. GRAHAM  
ALFRED E. GREEN  
STUART HEISLER  
BRIAN DESMOND HURST  
JOHN HUSTON  
ANTHONY KIMMINS  
MILTON KRIMS  
LEW LANDERS  
CHARLES LAUGHTON  
ARNOLD LAVEN  
DAVID LEAN

JACK LEE  
REGINALD LE BORG  
ANATOLE LITYAK  
ARTHUR LUBIN  
JOS. L. MANKIEWICZ  
DAVID MILLER  
RAY NAZARRO  
RONALD NEAME  
DENNIS O'KEEFE  
ROBERT PARRISH  
ANTHONY PELISSIER

CAROL REED  
ROBERT ROSSEN  
RUSSELL ROUSE  
ROY ROWLAND  
SIDNEY SALKOW  
VICTOR SAVILLE  
HAROLD SCHUSTER  
FRED F. SEARS  
LESLEY SELANDER  
RAY STAHL  
HERBERT L. STROCK  
ORSON WELLES

## producers

AUBREY BARING  
ROBERT BASSLER  
JOHN BRYAN  
OSCAR DANCIGERS  
ANTONY DARNBOROUGH  
PETER DE SARIGNY  
HENRY EHRLICH  
CHESTER ERSKINE  
W. R. FRANK  
ARTHUR GARDNER  
SIDNEY GILLIAT  
FRANK O. GRAHAM  
CLARENCE GREENE

PAUL GREGORY  
HAROLD HECHT  
JAMES HILL  
BRIAN DESMOND HURST  
JOHN HUSTON  
ANTHONY KIMMINS  
HOWARD W. KOCH  
STANLEY KRAMER  
FRANK LAUNDER  
DAVID LEAN  
REGINALD LE BORG  
SOL LESSER  
JULES V. LEVY

ANATOLE LITYAK  
ILYA LOPERT  
OTTO LUDWIG  
J. BARRET MAHON  
NASSOUR BROS.  
STEVEN PALLOS  
BEN PESKAY  
JACK POLLEXFEN  
HARRY M. POPKIN  
J. ARTHUR RANK  
CAROL REED  
CHARLES REYNOLDS  
ROBERT ROSSEN

RUSSELL ROUSE  
LESSER SAMUELS  
VICTOR SAVILLE  
AUBREY SCHENCK  
MAXWELL SETTON  
EDWARD SMALL  
RAYMOND STROSS  
IVAN TORS  
LAZAR WECHSLER  
ORSON WELLES  
HERBERT WILCOX  
AUBREY WISBERG  
ALBERT ZUGSMITH



*Topping its unprecedented product for '54...*  
**UA HAS THE BIGGEST PRODUCTION**

# IN QUANTITY!

## ACT OF LOVE

BEACHHEAD — Print by Technicolor

BEAT THE DEVIL

BEAUTIES OF THE NIGHT

GILBERT AND SULLIVAN — Color by Technicolor

NEIDI

OVERLAND PACIFIC — Color Corp. of America

PERSONAL AFFAIR

RIDERS TO THE STARS — Color Corp. of America

SOUTHWEST PASSAGE — Color by PatheColor, 3-D

THE CAPTAIN'S PARADISE

THE CONQUEST OF EVEREST — Print by Technicolor

THE GOLDEN MASK — Color by Technicolor

THE LONE GUN — Color by Color Corp. of America

THE MAN BETWEEN

THE SCARLET SPEAR — Color by Technicolor

TOP BANANA — Color by Color Corp. of America

WICKED WOMAN

now in  
release

ADVENTURES OF ROBINSON CRUSOE — PatheColor

APACHE — Color by Technicolor

CANNIBAL ISLAND — Color, 3-D

CAPT. KIDD & THE SLAVE GIRL — Color Corp. of Amer.

CASE FILE F.B.I.

CHALLENGE THE WILD — Eastman Color

CROSSED SWORDS — PatheColor

GOG — Eastman Color, 3-D

KHYBER PATROL — Color by Color Corp. of America

MALTA STORY

MAN WITH A MILLION — Color by Technicolor

NEW YORK CONFIDENTIAL

OTHELLO

RETURN TO TREASURE ISLAND — PatheColor

## SCREAMING EAGLES

SITTING BULL — Color Corp. of America, CinemaScope

STAR OF INDIA — Color by Technicolor, Widescreen

THE BAREFOOT CONTESSA — Color by Technicolor

THE BEACHCOMBER — Color by Technicolor

THE DIAMOND — 3-D

THE FIREBIRD — Print by Technicolor

THE HELICOPTER STORY — Color

THE LONG WAIT

THE PURPLE PLAIN — Color by Technicolor

THE YELLOW TOMAHAWK — Color Corp. of America

THE WHITE ORCHID — Color Corp. of America

TWIST OF FATE

VERA CRUZ — Color by Technicolor

WITNESS TO MURDER

completed or  
in production

ALEXANDER THE CONQUEROR — Color by Technicolor

BEAUTY AND THE BEAST — Color by Technicolor

CAPTAIN JAN

DATeline INDO-CHINA

KING SOLOMON & HIS THOUSAND WIVES — Color

KISS ME DEADLY

LILACS IN THE SPRING

MARTY

MY GUN IS QUICK

NOT AS A STRANGER

OPERATION HEARTBREAK

RETURN OF ZORRO — Color

RING AROUND SATURN — Eastman Color, 3-D

JANE RUSSELL PRODUCTIONS

SUDDENLY

TEN MILES UP

THE GABRIEL HORN

THE NIGHT OF THE HUNTER

THE STORY OF WILLIAM TELL — PatheColor, CinemaScope

THE SWORD OF ROBIN HOOD — Color

THE TIME OF THE CUCKOO — Color by Technicolor

THE WAY WEST

TIMBUKTU — Color by Technicolor

TRAPEZE

coming up

## NEWS FOR THE 1955 SEASON





# The Men Who Rode to the Rescue

by VINCENT CANBY

HAD THE dramatic unities of time and place been observed a little more closely, the United Artists story, as of its 35th anniversary April 17, would resemble the script for a melodrama on the order of its own "Way Down East."

Conceived in hope and great expectation in 1919 by its four founders, Mary Pickford, Charles Chaplin, Douglas Fairbanks, Sr. and D. W. Griffith, the company subsequently grew, flowered and prospered for more than 20 years. Suddenly, however, evil days settled upon the firm in the post World War II era and in 1951, UA was in as much trouble as Lillian Gish on that ice floe.

In the case of UA it took seven young men rather than one Richard Barthelmess to prevent the disaster. The seven—who have among them an average age of 40 years and some weeks—are Arthur B. Krim, president; Robert S. Benjamin, board chairman; Matthew Fox; William J. Heineman, distribution vice-president; Max E. Youngstein, vice-president in charge of advertising and publicity; Arnold Picker, vice-president in charge of foreign distribution; and Seymour Peyser, vice-president and general counsel.

Within one year from the time they took over provisional management of the company from Miss Pickford and Mr. Chaplin, on February 15, 1951, the company showed its first profitable calendar year since 1946. As a result, the conditions of the provisional agreement with Miss Pickford and Mr. Chaplin were met, and the group became owners of 8,000 shares of UA stock with 10-year voting control rights of the remaining shares owned equally by the last two of the original four united artists.

The acumen displayed by the new management in pulling the firm out of the red in so short a time proved to be a highly attractive recommendation and top flight independents were quick to join. The first of these were S. P. Eagle and John Huston

**Taken at the Pickford-Fairbanks studio the day Joseph M. Schenck became a United Artists producer, March 2, 1925. Left to right: Hiram Abrams, then UA president; Dennis F. O'Brien, general counsel; Mary Pickford, Mrs. Charlotte Pickford, Charlie Chaplin, Arthur Kelly, Douglas Fairbanks and Mr. Schenck.**



**The new management: Top, Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; Matthew J. Fox; William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation; Arnold M. Picker, vice-president in charge of foreign distribution.**

whose "African Queen" was a huge money-maker and Academy Award winner. The same was true of Stanley Kramer's "High Noon," and Mr. Huston's "Moulin Rouge." Also slightly more than just profitable was UA's pioneering in the release of the independently made "Bwana Devil," a film with certain historical significance in connection with 3-D.

Among the articles of incorporation when the company was formed, April 17, 1919, was one which set forth the guiding principles as being "to improve the photoplay industry and its artistic standards, and the methods of marketing photoplays" and to "market photoplays in the interests of the artists who create them."

The notion of wedding art with commerce in a happy, prosperous union was not a new aim, but it had hardly ever been successful in previous attempts.

The first picture to bear the legend "released through United Artists" was Douglas Fairbanks' "His Majesty, The American," which had its world premiere October 24, 1919 at the new Capitol theatre in New York. This got the company off to a fast start and was followed by Miss Pickford's "Pollyanna."

The first radical change in the corporate set-up of the firm came in 1925 when Joseph M. Schenck was allowed to buy into the firm and become an owner-member. Mr. Schenck became chairman of the board and was responsible for bringing into the group Samuel Goldwyn, who became the second new owner-member of the company in 1927.

In the thirties, the film industry was changing its shape, a result of the depression years, the emergence of new stars and the fading of old, and the introduction of the double feature. New producers, directors and stars came into the UA fold, including Alexander Korda and David O. Selznick.

By 1940, only two of the original founders, Miss Pickford and Mr. Chaplin, remained. Mr. Griffith had retired. Mr. Fairbanks had died, and the Messrs. Schenck, Goldwyn, Korda and Selznick had withdrawn. The end of the war and the "easy prosperity" of those years started a downward UA spiral which a succession of stewardships labored valiantly—and in vain—to stem.

Today the UA management makes rather proud point of the fact that it's a company without a pat motto or slogan. It has a name and it has product. And it is making money. The wedding would appear a happy one.

Victor Saville  
*Congratulates*  
United Artists  
on its  
35<sup>th</sup> ANNIVERSARY

•  
**NOW IN RELEASE**

"I, THE JURY"

•  
**NOW COMPLETED**

"THE LONG WAIT"

•  
**NOW IN PREPARATION**

"KISS ME DEADLY"

"MY GUN IS QUICK"



CONGRATULATIONS TO  
UNITED ARTISTS ON  
THEIR *35th* ANNIVERSARY

*Arch Oboler*

Magic-Vuers  
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Exhibitors and Independent Producers  
Should Give a Cheer and Many Thanks  
to the Men Who Are Doing it at

UNITED ARTISTS

Ex-Exhibitor

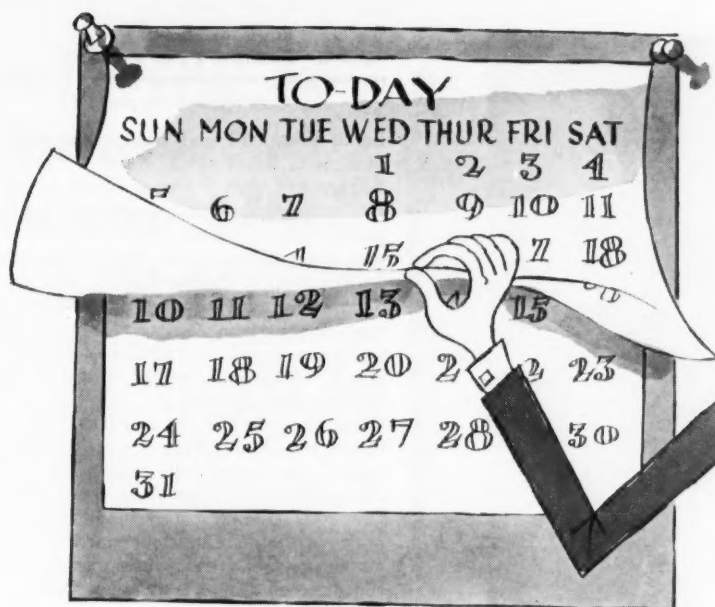
*Frank Graham*

*In Production*  
"COUGAR CANYON"

*Recently Completed*  
Frank Graham's  
"CHALLENGE THE WILD"

*Editing*  
"THE BIG STAMPEDE"





metgl

## FAITH IN UA's TOMORROW

Congratulations  
to United Artists on its  
35th Anniversary.  
We, at Collier,  
are delighted to affirm  
our faith in the future of this  
great  
organization.



*Collier Photo Engraving Company*  
ENGRAVERS TO THE MOTION PICTURE INDUSTRY



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*Your Continued Success*

*(Our Future)*



*Nassour Studios, Inc.*

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## UA BIRTHDAY

*(Continued from page 21)*

being produced and directed in Italy by Joseph L. Mankiewicz, starring Humphrey Bogart and Ava Gardner, color by Technicolor; "Vera Cruz," a Hecht-Lancaster production, shooting in Mexico and starring Gary Cooper and Burt Lancaster, in Technicolor; J. Arthur Rank's "The Purple Plain," starring Gregory Peck, Technicolor, now shooting in Ceylon; "Sitting Bull," being produced on location in Mexico by W. R. Frank, in CinemaScope and color, starring Dale Robertson.

Set to go before the cameras in the near future are Stanley Kramer's screen adaptation of the current best selling novel, "Not As a Stranger"; "The Way West," Hecht-Lancaster production of the Pulitzer Prize novel, with Mr. Lancaster starring; "Alexander The Conqueror," a biography of the Macedonian general, to be produced and directed by Robert Rossen on location in Europe and the Near East; "The Night of the Hunter," which will be produced by Paul Gregory, directed by Charles Laugh-ton, to star Robert Mitchum; "The Time of the Cuckoo," to be co-produced by David Lean and Ilya Lopert and to star Katharine Hepburn.

### Schedule Five Films For April Release

United Artists will release five films in April, including two new productions in color and two reissues, William J. Heine-man, vice-president has announced.

The five films are: Edward Small's "Southwest Passage," in PatheColor and 3-D, starring Rod Cameron and Joanne Dru; "Lone Gun," in color by the Color Corporation of America, starring George Montgomery and Dorothy Malone; Lazar Wechsler's "Heidi," filmed in Switzerland, and two Stanley Kramer reissues, "Cham-pion," with Kirk Douglas, and "Home of the Brave," with Frank Lovejoy.

### Congratulations UA COMPLETE COPY SERVICE

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*35th*

*Anniversary Greetings to  
United Artists*

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**REILLY ELECTROTYPE COMPANY**

FOR

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SUPPLIER TO U.A. OF

**ELECTROTYPES**

**MATS • PLASTICTYPES**

## Industry Is Honored at Boston Affair

**BOSTON:** Sponsored by the Boston Public Library, the industry was honored here Tuesday night at a banquet designed to serve a dual purpose; to celebrate the 100th anniversary of the first free library in the United States and to salute the motion picture industry for its progress. Approximately 400 attended.

With Howard Dietz as toastmaster and Charles E. Kurtzman presiding, the colorful event was highlighted by addresses by notables in many lines of business and civic affairs.

The keynote address was delivered by Ralph M. Binney, executive of the First National Bank of Boston and general chairman of the Boston Public Library Centennial Celebration. In paying tribute to the film industry, Mr. Binney said that "many of the modern inventions and improvements in camera, sound and optical scientific developments stemmed from this area, so that New England is proud to be part of such an important industry, financially as well as artistically."

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, also addressed the large audience. Head table guests were A. Montague, of Columbia Pictures, Brackett, Academy; William Heineman, United Artists; A. W. Schwalberg, Paramount; Carl Hallauer, Bausch & Lomb; Lester Isaacs, Cinerama; Joseph Vogel, Loew's; Ted Curtis, Eastman Kodak.

Local industry representatives, in addition to Mr. Kurtzman, Loew's Northeastern division manager, were Samuel Pinanski, Martin Mullin, Theodore Fleisher, Arthur Lockwood and Walter Brown.

### Town Council Halves 10% Amusements Tax

The Martinsville, Va., City Council has voted to cut in half the 10 per cent tax on amusements in response to a two-year plea by theatre operators for "some relief" to offset dwindling box office receipts. A Council spokesman said the amusement tax reduction, which will reduce the city's annual revenue by an estimated \$12,500, is the first major tax cut in Martinsville since pre-war days. "It was time to pay some heed to the financial plight of movie operators," Councilman D. Hurd Goode declared.

### Open Houston Art Theatre

The Avalon theatre, Houston, a neighborhood property of O. K. Theatres, has reopened with a policy of French, Italian and British films. The house was re-done modernistically, and seats were reduced to 750. Manager is Doyle Shelledy, formerly of the Pix Theatre, Jersey City, and the Park Avenue, New York.

## THOMPSON QUILTS RKO TO BE LABOR ADVISOR



by the Herald

**MAJOR LESLIE E. THOMPSON**, above, director of labor relations for RKO Theatres, has tendered his resignation, effective Friday, April 16. After a vacation, Major Thompson will open offices in New York as labor consultant for RKO Theatres and other film and theatrical enterprises.

An announcement from the circuit said William F. Whitman, general counsel, and Mary E. Tuttle, director of personnel, would serve the company in labor matters. Frank Smith will continue in his present capacity representing the circuit in the field.

Major Thompson has been concerned with amusement industry labor relations since 1919, when he became assistant to the late J. J. Murdock in the Keith Corporation. In 1930 he was assistant general manager of RKO. He also served as president of Trans-Lux in 1933 and 1934. Since his return to RKO at the end of 1934 he has been in charge of labor relations. In addition, he has been chairman of theatre labor negotiating committees for many years. Prior to divorcement he also took care of labor relations for the RKO distribution department and production in the east.

## General Precision Shows Sharp Profit Increase

Sales of motion picture theatre equipment and supplies by subsidiaries of General Precision Equipment Corporation in 1953 were 66 per cent greater than in the previous year, reaching the record level of \$22,878,000, Hermann G. Place, president and board chairman of the corporation, announced last week. The increase reflects the general improvement in the industry and the heavy demand for the new types of equipment, he said. The annual report of the corporation shows consolidated net sales of \$87,763,925 for 1953 compared with \$54,326,849 in 1952. Net income for the two periods amounted to \$3,436,349 or \$5.09 per share on 649,087 outstanding shares compared with \$1,255,278, or \$1.88 per share on 646,087 outstanding shares.

## Wisconsin Allied Unit In Meeting

**MILWAUKEE:** The first session of the "year of decision convention" of Wisconsin Allied here Tuesday was presided over by president Sig Goldberg. All phases of drive-in operation were discussed, and Robert Koratz talked on all phases of operations and improvement that could be made. On stereophonic sound Mr. Karatz reported that sound engineers state that it is impossible to get the effect in a car.

When screen sizes and ratios were brought up, Ben Marcus warned about rushing into enlarging screens too fast. "A lot of us have rushed in and brought a lot of junk," he said.

### Talks on Concessions

Spiro Papas gave a detailed talk on concessions, recommending the operation of one's own concession stand. He stressed sanitation and cleanliness in all phases of concession operation, and said that repeat business depends on the quality of the merchandise used.

Mr. Goldberg pointed to threats of daylight saving to drive-ins, then called on S. J. McWilliams for a report. Mr. McWilliams said there is no danger this year, but that next year the committee will seek to have daylight saving repealed. He urged everyone to fight against it.

Keynote at Wednesday's session was the attack on film rentals, percentages and the enforcement of stereophonic sound with CinemaScope.

Mr. Marcus, principal speaker in the afternoon, pointed out that after the successful fight in Washington in which both distribution and exhibition combined their efforts and work together and won, "why can't we work together on other things? Allied is not composed of reactionaries trying to destroy. We want to work in harmony with every phase and branch of the industry. But we do not feel that stereophonic sound is economically feasible or possible in good business to be forced upon theatres and subsequent situations. Allied is not against CinemaScope but against enforcing installation of stereophonic sound."

### Some Praise Perspecta

Perspective sound was mentioned. Some praised its good quality saying that in some cases it is better than stereo sound. Film shortages are created by these new mediums, Mr. Marcus warned.

A vote of thanks and gratitude was given to F. J. McWilliams of Madison, in resolution form, on his announcement of wanting to step down from the board of directors to make room for the younger men. A panel discussion was held on equipment in the morning and Polalite put on a demonstration of its single-strip 3-D system at the Fox Strand.



# ITALY ADOPTS SCREEN CODE

## COMPO Ad Tells About Film Code

### *All Scripts to Be Reviewed Before Shooting; Follows Criticism of Industry*

by ARGEO SANTUCCI

ROME: A voluntary self-regulation system for Italian motion pictures has been established by the Union of Producers, the producing company division of the over-all trade association ANICA (Associazione Nazionale Industrie Cinematografiche ed Affini), it was announced April 2 by Eitel Monaco, ANICA president.

Action was taken as a result of Italian government, local and foreign press criticism of Italian film industry on grounds of Communist infiltration and immorality of some productions. Henceforth all scripts are to be reviewed in advance of filming by a committee of five prominent personalities to be named shortly. The standards to be met will be established by the new committee.

#### *Will Carry Seal*

All producing companies which are members of the Union of Producers are bound to comply with the decisions of the control system. Approved pictures will carry a distinguishing seal. Pictures without the seal will not be eligible for Italian Government subsidies nor for distribution abroad by Italian Films Export. The committee will advise members on the moral and social restrictions of foreign countries.

Following announcement of the agreement Mr. Monaco cabled Martin Quigley, Jr., editor of The HERALD, as follows: "Having just succeeded in instituting within ANICA a system of producer control over Italian motion picture production I recall at this auspicious moment meetings we had in Rome in 1945 when together you and I formulated the general provisions of such a production code."

**[The project of an Italian production regulation system, on a voluntary basis, was sponsored originally by Martin Quigley, Jr.]**

The first Italian film code, Il Codice per la Cinematografia, was drafted by Mr. Monaco, then general counsel of ANICA. It was based on the American code as modified by Mr. Quigley and Mr. Monaco following discussions with a score of Italian film experts. Although the code was accepted individually by a majority of the producing-distributing companies and formally endorsed by ANICA in 1945, no administration system was established.

Principal opposition to the Codice per la Cinematografia—or any self-regulation system—during the past eight years has come from the Italian Communist Party. The new

industry production control committee is not bound by the code but will use it as a frame of reference, according to reports from Rome.

The Association of producers examined also some "hostile and contradictory statements recently expressed on certain political and moral trends of the Italian production" and concluded in the statement announcing the Code that such statements were due to competitive industries. "It was plain that the source of such unfair charges is in the resentment of some foreign industries against the unexpected success of the Italian production in the most important markets in the world," the statement of the Association said.

The communist daily "L'Unità" approving the statement of the Association of producers against the "Government and American threats" criticizes the establishment of the new voluntary regulation which "looks so much like the self-censorship made up by the monopolists of the American motion picture with their implacable Production Code" of the industry.

## *New Methods Forecast*

More and better techniques were forecast by Ben Marcus, National Allied president, to the Gulf States unit annual convention at Edgewater Beach, Miss., last week, and at the same time he pleaded for standardization. Some of the other speakers were Max E. Youngstein, United Artists vice-president; Rube Shor, National Allied treasurer; Mike Simons, MGM exhibitor relations director.

The unit reelected Abe Berenson president. Others reelected are F. G. Prat, Jr., vice-president; T. G. Solomon, treasurer; L. C. Montgomery, chairman. A new officer is J. V. O'Quinn, secretary, succeeding Harold Bailey. Elected a director is Ed Ortte. Reelected are Mr. Berenson, Mr. Montgomery, and Claude Darce.

National Allied's position on 20th-Fox's alleged forcing of stereophonic sound was supported in resolution.

### *Box Office Receipts Show Big Increase in Italy*

Motion picture box office receipts in Italy for January, 1954, were \$90,000 higher than the returns for the corresponding period of 1953, according to figures received here by Italian Films Export. Gross admissions for the first month of this year totaled 1,481,000,000 (\$2,468,335). Some 63.79 per cent represents admissions to American films; 28.9 per cent Italian films; 4.91 per cent French films; and 1.91 per cent English films.

The sixth COMPO ad to be published in "Editor & Publisher" tells the story of the motion picture industry's Production Code, pointing out that there is nothing mysterious about it—just plain common sense. The ad, entitled "What's All This Fuss About the Movie Code?" appeared in the issue of Saturday, April 3.

In adopting the Code 25 years ago, the ad says, the signatory companies, in fact, had only two thoughts in mind: first, to keep their pictures acceptable family entertainment, and secondly, to protect their investments. Furthermore, it adds, "there was no nonsense about the Code's being a form of censorship. Then, as now, the motion picture industry was known for its uncompromising stand against governmental censorship. No; the Code was recognized for what it was—voluntary self regulation."

"We think it has worked reasonably well," the COMPO ad states. "Of course there have been mistakes; the people who run the Code are human beings. But on the whole, the Code has done what it was designed to do: preserve the decency of the American movies."

### *Italian Government Plans Curbs on Industry Reds*

ROME: The Italian Government has given what amounts to official confirmation of the reports that it would take firm measures in curbing Communist influence in the Italian motion picture industry. According to the semi-official news agency, ARI, "a Government spokesman made clear that all monopoly of Communists and their allies in motion pictures will be decisively broken in the near future." This is the first time that the Government has openly charged the country's film industry with being Communist-dominated. The steps which the Government will take to change this situation are believed to be restraints against film and other export companies which help support the Communist party.

### *MPEA Protests Turkish Tax on Film Imports*

Protests with the Turkish Government, objecting to a new 75 per cent ad valorem tax on film imports, will be registered by the Motion Picture Export Association, it was disclosed recently. An MPEA meeting which discussed the tax also took action on the Guatemalan situation, voting to continue the film shipment embargo in protest against the tax policy of the Guatemalan Government. Overtures by Guatemala to reduce the 20 per cent tax on the distributors' share in Guatemala City to 10 per cent, but with the imposition of an additional two per cent tax on exhibition grosses, were found unsatisfactory.

# The **BOXOFFICE BUY** of the Year!

# 6

wonderful  
single-reel

# WALT DISNEY

## *"Marquee Musicals"*

**BIG-STAR NAMES! . . . Tops in Music! . . . Tops in  
Comedy! . . . Tops in Outstanding Entertainment!**

**All in Color by TECHNICOLOR!**

**Presenting the Talents of**

**BENNY GOODMAN**

### *"Two for the Record"*

The maddest of  
rug-cutting jamborees,  
as 'All The Cats Join In.'

..... (Release date, Apr. 23).....

**THE ANDREWS SISTERS**

### *"Johnny Fedora and Alice Blue Bonnet"*

The heart-warming story of a  
romance between two hats.

..... (Release date, May 21).....

**THE KING'S MEN**

### *"The Martins and the Coys"*

The rowdy saga of backwoods  
feudin' and fightin'.

..... (Release date, June 18).....

**JERRY COLONNA**

### *"Casey at the Bat"*

Thayer's boisterous baseball epic . . .  
a new high in rugged caricature.

..... (Release date, July 16).....

**THE ANDREWS SISTERS**

### *"Little Toot"*

The prankful escapades of  
a cocky little tugboat.

..... (Release date, Aug. 13).....

**FRANCES LANGFORD**

### *"Once Upon a Wintertime"*

A 'Currier & Ives' ice-skating  
courtship of two shy young lovers.

..... (Release date, Sept. 17).....

©Walt Disney Productions. Re-Released by RKO Radio Pictures from "Make Mine Music" and "Melody Time."

**CONTACT YOUR RKO EXCHANGE TODAY!**

# WARNERS STEP UP PRODUCTION

## To Put 12 in Work During Spring and Summer with More to Follow Rapidly

**BURBANK:** Jack L. Warner Tuesday announced the Warner studio is launching immediately upon the most impressive production schedule of his company's history. Twelve top bracket productions are to go before the cameras during spring and early summer, with others scheduled to follow as scripts are completed and castings are set.

### CinemaScope and Color

The forthcoming Warner pictures, selected from contemporary best selling novels, literary classics, Broadway stage hits and popular television shows, will be given the benefit of the newest production techniques, Mr. Warner said. CinemaScope and WarnerColor will predominate in the immediate schedule.

Three pictures are starting at once. They are "Helen of Troy," "Land of the Pharaohs" and "Dragnet."

"Helen of Troy" is the Homeric spectacle narrating one of the world's best known love stories. It will be filmed in CinemaScope and WarnerColor "as one of the most ambitious pictures ever made," Mr. Warner said. Rossana Podesta, fiery young Italian star, will play the role of Helen. Jacques Sernas, continental star, portrays Paris, the Trojan lover of Helen, and the supporting cast includes Sir Cedric Hardwicke, Nial MacGinnis, Stanley Baker, Robert Douglas, Torin Thatcher and Harry Andrews. Robert Wise is directing the production, which is being filmed in Italy.

### To Be Filmed in Egypt

"Land of the Pharaohs," with an all-star cast headed by Jack Hawkins, voted England's number one boxoffice personality for 1953 in the HERALD-Fame poll, will be produced and directed by Howard Hawks, from an original screenplay by William Faulkner.

"Dragnet," a full-length screen story in WarnerColor, based on the award winning TV and radio show, goes into production within the next week. Jack Webb will star in the picture and direct it, performing the same dual function he does for the TV and radio show. Stanley Meyer will produce this Mark VII production for Warner Bros.

Scheduled for an early June start, Mr. Warner announced, is "The Silver Chalice," adapted from Thomas B. Costain's novel which recently passed the 2,000,000 sales mark. Virginia Mayo has been named for one of the leading roles in the all-star cast.

"Strange Lady in Town," starring Greer Garson under the direction of Mervyn Le Roy, in CinemaScope and WarnerColor, also is scheduled for a June start. Frank

Butler, Academy Award-winning writer, is now completing the script for this first of Le Roy's pictures under his new Warner Bros. contract.

"East of Eden," CinemaScope and WarnerColor production of John Steinbeck's best selling novel, is next on the filming schedule, with Elia Kazan producing and directing.

Other properties which Mr. Warner announced for imminent filming are:

### "Giant" on Schedule

Edna Ferber's "Giant," to be produced and directed by George Stevens, in association with Henry Ginsberg.

"Mr. Roberts," the all-time Broadway hit, to star Henry Fonda in the title role he created on the stage and to be directed by John Ford. Leland Hayward will produce.

"The Sea Chase," to star John Wayne. John Farrow will direct the CinemaScope and WarnerColor production.

"Daniel Boone," to star Gary Cooper in the title role of the famed frontiersman. A United States Pictures production for Warner Bros., the CinemaScope and WarnerColor picture will be produced by Milton Sperling.

"The Spirit of St. Louis," story of Col. Charles Lindbergh's solo flight from New York to Paris. Leland Hayward will produce the picture and Billy Wilder will direct it in CinemaScope and WarnerColor.

"Moby Dick," which will star Gregory Peck and be produced and directed by John Huston in CinemaScope and WarnerColor.

### Story of Marines

Currently filming, Mr. Warner continued, is "Battle Cry," saga of the U. S. Marines. The starring cast includes Van Heflin, Aldo Ray, Nancy Olson, James Whitmore, Tab Hunter. "Battle Cry" is based on Leon Uris' best selling novel and is being produced in CinemaScope and WarnerColor with the full cooperation of the Marine Corps, under the direction of Raoul Walsh.

Just completed and cited by Mr. Warner as one of the most important pictures made in many years is "A Star Is Born," starring Judy Garland, James Mason, Jack Carson, Charles Bickford. This musical drama, in CinemaScope and Technicolor, was directed by George Cukor from the script by Moss Hart. The songs are by Harold Arlen and Ira Gershwin.

Finished and scheduled for early release are: "Lucky Me," starring Doris Day, Robert Cummings, Phil Silvers, Eddie Foy, Jr. Henry Blanke produced and Jack Donohue directed the CinemaScope and WarnerColor picture.

"Dial M for Murder," based on the international stage hit and starring Ray Milland, Robert Cummings, Grace Kelly. Alfred Hitchcock directed the picture which was photographed in 3-D and WarnerColor.

### Beatty Circus Story

"Ring of Fear," colorful circus background story starring Clyde Beatty and his big three-ring circus; mystery writer Mickey Spillane appearing in person, Pat O'Brien, Marian Carr. Robert Fellows produced, James Edward Grant directed the Wayne-Fellows production for Warners in CinemaScope—WarnerColor.

"The High and the Mighty," starring John Wayne, Claire Trevor, Laraine Day and Robert Stack. It is based on Ernest K. Gann's Book-of-the-Month Club and present best selling

novel. William A. Wellman directed and Robert Fellows produced the Wayne-Fellows production for Warner Bros. in CinemaScope and WarnerColor.

"Them!" a scientific mystery thriller starring Edmund Gwenn, James Whitmore, James Arness, Joan Weldon. The picture was produced by David Weisbart, directed by Gordon Douglas.

"King Richard and the Crusaders," adapted from Sir Walter Scott's romance, "The Talisman," and starring Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey. David Butler directed, Henry Blanke produced in CinemaScope and WarnerColor.

## Skiatron Approves Matthew Fox Pact

Stockholders of Skiatron Electronics & Television Corporation, at a special meeting in New York this week approved an agreement with Matthew Fox, television and motion picture industrialist, granting him and his group an exclusive 99-year franchise for the world-wide exploitation of Subscriber-Vision, the company's system of subscription-television.

An application for commercial introduction of Subscriber-Vision will be filed with the Federal Communications Commission within the next 60 days.

The agreement with Mr. Fox provides the large-scale financing required to bring subscription-TV to the commercial stage. Under the terms of the arrangement, Mr. Fox is to set up an operating company, to be known as "Skiatron TV." It will pay Skiatron five per cent of the gross income received from all forms of entertainment to be shown on TV. In addition, Skiatron is to receive 50 per cent of any domestic or foreign franchise arrangements entered into by the operating company.

## Reade Drive-in Offered For Easter Services

For the fifth successive year, all Walter Reade drive-in theatres in New Jersey and New York will be the scene of Easter Sunrise Services sponsored by local groups, at 6 A. M. on Sunday, April 18. The Reade organization has been making its outdoor theatre facilities available to local church groups as a public service, and is in keeping with its policy of making the theatres an integral part of the life of the community, the circuit has announced.

## Francisco Named to Head Non-Theatrical Companies

New officers of the American Association of Film Producers, non-theatrical group, are L. Mercer Francisco, president of Francisco Films, Chicago, president; James A. Kellock, Wilding Picture Productions, vice-president; Joseph G. Betzer, Sarra, Inc., secretary; and L. P. Monimee, Atlas Film Corp., treasurer. New directors at large are Frank Balkin, Reid Ray Films, St. Paul; and Harry Watts, Jam Handy Organization, Detroit. Reelected to this post is Fred L. Niles, Kling Studios, Chicago. Mr. Francisco succeeds George T. Becker. The Association voted at its annual meeting in Chicago.



## Production Resumes at RKO Studio

**HOLLYWOOD:** Two independents started production at RKO Radio Pictures studio Monday, with starting dates for filming of five other pictures set.

The announcement came shortly after the consummation of the Howard Hughes deal, under which Mr. Hughes purchased the assets of the company.

Heading the production list is "The Conqueror," scheduled to roll April 15. Dick Powell will produce and direct, while John Wayne and Susan Hayward head the cast. Color will be by Technicolor.

An early June start has been set for "The Girl Rush," to be made in VistaVision and Technicolor, and to star Rosalind Russell. It will be produced by Frederick Brisson for Independent Artists.

Production started Monday on Allan Dowling's "Night Music," and Benedict Bogeaus' "Where the Wind Dies." "Night Music" stars Linda Darnell and Dan Dur-yea. Hugh Brooke, who wrote the original story, is also producer, while Stuart Heisler directs.

"Where the Wind Dies," which will be filmed in color for wide screen projection, stars Cornel Wilde. Harmon Jones is director. The film will be photographed in the High Sierra country.

Dowling's second film for RKO release is "The Sea Is a Woman," the starting date for which will be May 7. Tom Gries will produce while Walter Doniger will direct.

June 1, Bogeaus will start "Cattle Queen of Montana," starring Barbara Stanwyck. The film will be made in color for wide screen projection.

Also scheduled to get under way shortly is "Americano," starring Glenn Ford, Cesar Romero, Arthur Kennedy and Ursula Thies. RKO is currently negotiating for a director for this picture, it was stated.

Meanwhile, the company is readying for release several pictures, already completed. They are: "Susan Slept Here," in SuperScope and Technicolor; "Jet Pilot," in Technicolor; "Silver Lode," in SuperScope and Technicolor, and "The Big Rainbow," in SuperScope and Technicolor.

### Ritchey Sees Upturn in Latin American Area

Reporting a marked increase in business in all territories, Norton V. Ritchey, president of Allied Artists International Corporation, returned to New York recently after two months in Latin America. Mr. Ritchey said, "Allied Artists product has never been so much in demand in South America as at present. Our business everywhere in Latin America is very much on the upswing, and even the difficulties with remittances from Argentina seem much closer to a satisfactory solution." Commenting on the recent Film Festival in Brazil, which he

## Box Office Champions For March, 1954

*The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.*

### THE GLENN MILLER STORY (Universal)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Valentine Davies and Oscar Brodney. Technicolor. Cast: James Stewart, June Allyson, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Louis Armstrong, Gene Krupa, Ben Pollack, Kathleen Lockhart, Barton MacLane, Sig Ruman, Archie Savage Dancers, The Modernaires, Marion Ross, Irving Bacon. (*Champion for the second month.*)

### HELL AND HIGH WATER (Twentieth Century-Fox) (CinemaScope)

Produced by Raymond A. Klune. Directed by Samuel Fuller. Written by Jesse L. Lasky, Jr., and Samuel Fuller. Technicolor. Cast: Richard Widmark, Bella Darvi, Victor Francen, Cameron Mitchell, Gene Evans, David Wayne, Stephen Bekassy, Richard Loo.

### THE LONG, LONG TRAILER (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Vincente Minnelli. Written by Albert Hackett and Frances Goodrich from a novel by Clinton Twiss. Technicolor. Cast: Lucille Ball, Desi Arnaz, Marjorie Main, Keenan Wynn, Gladys Hurlbut, Moroni Olsen, Bert Freed. (*Champion for the second month.*)

### MONEY FROM HOME (Paramount)

Produced by Hal B. Wallis. Directed by George Marshall. Written by Hal Kanter. Adaptation by James Allardice and Hal Kanter from a story by Damon Runyon. Technicolor. Cast: Dean Martin, Jerry Lewis, Marjorie Miller, Pat Crowley, Richard Haydn, Robert Strauss, Gerald Mohr, Sheldon Leonard, Romo Vincent. (*Champion for the second month.*)

### PHANTOM OF THE RUE MORGUE (Warner Brothers)

Produced by Henry Blanke. Directed by Roy Del Ruth. Written by Harold Medford and James R. Webb. WarnerColor. Cast: Karl Malden, Claude Dauphin, Patricia Medina, Steve Forrest, Allyn McLerie, Veola Vonn, Dolores Dorn, Anthony Caruso, Merv Griffin.

### SASKATCHEWAN (Universal)

Produced by Aaron Rosenberg. Directed by Raoul Walsh. Written by Gil Doud. Technicolor. Cast: Alan Ladd, Shelley Winters, J. Carroll Naish, Hugh O'Brien, Robert Douglas, George Lewis, Richard Long, Jay Silverheels, Antonio Moreno, Frank Chase, Lowell Gilmore, Anthony Caruso, John Cason, Henry Wills.

attended, Mr. Ritchey expressed the view that this function had created a tremendous amount of good will for the American film industry.

### Ease Money Rules on Films in Denmark

**COPENHAGEN:** The Danish Ministry of Commerce has agreed to abolish the existing allocation system for films purchased on a dollar basis.

At the same time all other regulations for purchases of films have been cancelled. Foreign producers are now allowed to take more than the 60 per cent of net income on films. In addition, advance and guarantee payments are again accepted, bringing the Danish film trade back to pre-war condition.

Allotments granted during recent years have been: 1949, \$408,000; 1950, \$608,800; 1951 and 1952, \$456,750, and 1953, \$695,000. Figures are based on the Danish kronen, which is worth 14.5 cents in American money.

### Georgia, Alabama Units To Meet Jointly May 9

**ATLANTA:** The joint annual convention of the MPTO of Georgia and the Alabama Theatres Association will be held May 9-11, at the Biltmore Hotel here. Among industry leaders already scheduled to attend are Walter Reade, Jr., TOA president; Herman M. Levy, TOA general counsel; E. D. Martin, TOA vice-president, and Jack Braunagel, co-chairman of the TOA drive-in committee. Heading business sessions will be J. H. Thompson, president of the Georgia unit, and R. M. Kennedy, president of the Alabama group. Walter Reade, Jr., will speak at the Tuesday, May 11, luncheon. Mr. Reade and Mr. Levy will speak Tuesday afternoon, followed by an open forum. Tuesday afternoon also each association will hold its annual election of officers. The annual president's banquet will end the convention. Governor Herman Talmadge of Georgia and Mayor W. B. Hartsfield of Atlanta will address the Monday luncheon.

# Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

On January 15, 1947, a perfect day for it, as matters chanced, the show-wise Frank Graham signed over to eager buyers the last of his theatres in Auburn, Wash., to devote 100 per cent of his time thenceforward to producing motion pictures instead of exhibiting them.

He'd been a motion picture exhibitor for 36 profitable years and was around to concluding that was enough of that. He'd opened his first theatre in Anacostier, Wash., back in that unspoiled, untaxed, unembattled and serenely untelevised 1911 which may in fact have had its own thorny aspects, historically, but not any that can be remembered at this unhappy distance.

## Nickel Was a Nickel in Those Happier Days

A nickel was a nickel, a dollar was quite a piece of change, and involuntary unemployment hadn't been invented yet. So the first Frank Graham theatre thrived, and the Graham exhibition empire spread to take in Aberdeen, Centralia, Chehalis and, for 20 years ended on above date, Auburn. (All exhibitors present who wish they'd sold out on that skillfully selected date say aye.)

Now anybody who's been up and down the practically interminable western coast of this widespread nation knows right well that there's a heap o' mighty purty country up there around Washington, with unlimited room for huntin' and fishin', ranchin' and dairyin', but maybe most folks who haven't lived up there a good spell don't realize that it's mighty satisfactory flyin' country, too, which it most emphatically is, nonetheless, as Exhibitor Graham stands ready to prove with the first of the three pictures, the United Artists release, "Challenge the Wild," ready Memorial Day.

## Lot of Territory Is Home To the Flying Grahams

Yessir, you've gotta go a long way to find better flyin' country, and probably you won't find any, no matter which way you look, because north of Washington is Canada, which can be properly described as bigger'n all outdoors, and north of that vast and wondrous dominion is Alaska!

As has been indicated, the Grahams are a flying family. For two years prior to the selling of his last theatre in Auburn, Exhibitor-pilot Graham flew his nature-loving family to the famed hunting places and the unknown recesses of the Canadian Rockies, the North Woods, the Alaskan mainland and the surrounding islands, shooting the wild life with his camera, from the air and on the ground, and with a rifle when self-defense demanded. One of the climactic scenes in "Challenge the Wild" is the only

recorded instance of felling two Kodiak bears (that was when they menaced four-year-old George). The Kodiak bear is the biggest carnivorous animal in the world. Mrs. Graham holds the Kodiak, Grisley and Moose world's championship for huntswomen. The fourth member of the family, and cast, is Sheila, aged nine, whose pet fawn, "Zimmie," picks up where Bambi left off and goes on to stardom at a single bound.

Now "Challenge the Wild" has not been screened for the press, as yet, but the word-of-mouth in its favor that is circulating in the Hollywood community, where a hit is an even harder secret to keep than a flop is, already has ensconced it among the pleasanter expectancies of the release year.

Whether or no, Producer Graham has completed his second picture, "The Big Stampede," and is at work preparing the third, "Cougar Canyon." Like "Challenge the Wild," they're big, outdoor subjects filmed in the big outdoors that was Exhibitor Graham's front yard.

PRODUCTION turned sharply upward as March blew itself out, with the start of eight pictures and the finish of two others lifting shooting level to a thrifty 30—thrifty since many are being shot abroad.

Warner Brothers led the studios in point of new undertakings, with two in the upper bracket category going before cameras abroad.

"Helen of Troy," which got started in Italy, is in CinemaScope and WarnerColor, and is being directed by Robert Wise. Rosana Podesta, Jacques Sernas, Sir Cedric Hardwicke, Torin Thatcher, Robert Douglas and a great many other players indeed are cast for the production.

"Land of the Pharaohs," the other Warner starter, is being filmed in Egypt, where producer-director Howard Hawks has begun shooting exteriors. Players will be announced later. The production goes in CinemaScope and WarnerColor.

Twentieth Century-Fox began filming "Untamed" in South Africa, in CinemaScope and also by Technicolor. Bert Friedlob and William A. Bacher are co-producing the picture, which Henry King, whose illustrious list of distinguished productions includes many of the biggest ever photographed, is directing. Cast announcement is to be made shortly.

Lewis J. Rachmil put his Columbia production, "The Bandits," in front of Technicolor cameras and CinemaScope lenses, with Glenn Ford, Barbara Stanwyck, Edward G. Robinson and Dianne Foster heading the cast. Rudy Mate is directing.

Robert Lippert, Jr., went into production with "The Big Chase," to be distributed by Lippert Pictures. Arthur Hilton is directing Lon Chaney, Glenn Langan, Adele

## THIS WEEK IN PRODUCTION:

### STARTED (8)

**COLUMBIA**  
Bandits (CinemaScope; Technicolor)

**INDEPENDENT**  
Turmoil (Haas)  
Case File F. B. I. (Eclipse)

**LIPPERT**  
Race for Life (Hammer)  
Big Chase

**20TH-FOX**  
Untamed (CinemaScope; Technicolor)

**WARNER**  
Helen of Troy (CinemaScope; WarnerColor)  
Land of the Pharaohs (CinemaScope; WarnerColor)

### COMPLETED (2)

**COLUMBIA**  
Black Dakotas (Technicolor)

**U.A.**  
Sitting Bull (CinemaScope; Color)

### SHOOTING (22)

**A.A.**  
Sons of the Navy

Vision; Technicolor)  
Mambo (Ponti-De Laurentia)  
Country Girl

**COLUMBIA**  
Bat Masterson, Bad Man (Technicolor)  
Long Gray Line (CinemaScope; Technicolor)  
Joseph and His Brethren (CinemaScope; Technicolor)  
Three for the Show (CinemaScope; Technicolor)

**RKO**  
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

**INDEPENDENT**  
Bandit (Shaffel; Super-Scope; Eastman)  
Night Music (Dowling; Eastman)

**20TH-FOX**  
Broken Lance (CinemaScope; Technicolor)  
Egyptian (CinemaScope; Technicolor)

**MGM**  
Last Time I Saw Paris (Technicolor)  
Athena (Technicolor)

**U.A.**  
Vera Cruz (Hecht-Lancaster; Technicolor)

**PARAMOUNT**  
Strategic Air Command (VistaVision; Technicolor)  
Big Top (Wallis; Vista-

**U-I**  
Three Gobs in Paris (Technicolor)  
Nevada Gold (Technicolor)  
Francis Joins the Wacs

**WARNER**  
Battle Cry (CinemaScope; WarnerColor)

Jergens, Jay Lawrence, Douglas Kennedy, Phil Arnold, Jack Daily and Lou Robeson among others.

Over in England Mickey Delamar is producing "A Race for Life," a Hammer production for Lippert Pictures distribution, with Richard Conte, Mari Aldon and George Coulouris in principal roles under direction of Terence Fisher.

"Case File F. B. I." is an Eclipse production headlined by Broderick Crawford, Ruth Roman, Martha Hyer and Marissa Pavan. Arthur Gardner and Jules Levy are producing, with Arnold Laven directing the production.

"Turmoil" is another independent composition by the one-man production company, Hugo Haas, its producer, director, star, and in all likelihood its author. This time he has Cleo Moore, Lance Fuller, John Qualen and Melinda Markey in his cast, and lists Robert Erlik as associate producer.

## Republic to Have Contest

Stimulated by the results of "The Quiet Man" showmanship contest, just concluded, Herbert J. Yates, Republic president, has announced a Republic Pictures International Jubilee Year Showmanship Contest.

Winners of "The Quiet Man" contest, announced by Republic Pictures International president Richard W. Altschuler, are Mrs. Clelia B. Trisciuzzi, publicity director of Republic Pictures of Brazil, and Henning Noack, president of International Pictures, Ltd., Denmark.

"The Quiet Man" Showmanship Contest was extended over a period of 14 months to enable Republic representatives from all over the world to participate. The committee of judges—Mr. Altschuler; Douglas T. Yates, vice-president of Republic Pictures International Corp.; and Roberta Daniel, director of International advertising and publicity—agreed that the contest provided an incentive for Republic representatives to display their initiative and know-how.

The new showmanship contest will cover nine productions now completed and ready for release: "Geraldine," "Jubilee Trail," "Laughing Anne," "Johnny Guitar," "Trouble in the Glen," "Hell's Half Acre," "The Outcast," "Make Haste to Live" and "The Shanghai Story."

## POLISH REDS STEAL "MA KETTLE"

*Polish Communists, who spend a good deal of their time denouncing Hollywood as the arch-symbol of Western decadence, aren't above cribbing a bit when the need arises. A clipping from the Polish tabloid review, "Przekroj," reveals an unidentified still of Marjorie Main, in Ma Kettle pose, as the wise aunt who answers readers' weekly questions. In the issue at hand Miss Main is asked by one subscriber whether there is some chemical way to turn earth's vegetation blue, as it is reputed to be on Mars. As a matter of fact, it sounds like something Pa Kettle might ponder in his next film, which won't be shown in Poland.*

## Publish New Edition of Cinerama Souvenir Book

The third completely new edition of the Cinerama souvenir program, which has already sold more than 750,000 copies in the 10 theatres showing "This Is Cinerama," has just been published, with an initial printing of 1,000,000 copies, the company announces. The booklet, which sells for 50 cents, features new editorial material, including by-line stories by Lowell Thomas and S. H. Fabian.

## SMPTE to Meet May 3

The latest in technical developments affecting the industry will be explored in a number of scientific papers to be read during the 75th semi-annual convention of the Society of Motion Picture and Television Engineers, in Washington, May 3 through 7.

Some of the engineers who will deliver such papers are C. E. Phillimore, of Bell and Howell; C. E. K. Mees, Eastman Kodak; Willy Borberg, General Precision; John G. Frayne, Westrex; John I. Crabtree, Eastman Kodak; Richard S. O'Brien, CBS; Axel J. Jensen, Bell Telephone.

Some of the subjects are special photographic effects, color cinematography, studio lighting, stage designs, loudspeaker systems, photography of motion, electronic shutters, high speed photography, electronic television.

The convention begins with registration and then a get-together luncheon on the first day, Monday, and features a pioneers' dinner Tuesday evening, and a dinner dance after a cocktail party Thursday evening. The affair will be at the Hotel Statler.

## Venice Festival August 22

The Venice Film Festival will open 16 days of performances August 22. The accompanying showings for children, and of documentaries, will open August 9.

**COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING**

# The MIAMI STORY

Starring

**BARRY SULLIVAN · LUTHER ADLER**

with **John Baer · Adele Jergens**

Story and Screen Play by ROBERT E. KENT · Produced by SAM KATZMAN

Directed by FRED F. SEARS

General Release: May

# MASSACRE CANYON

with **PHIL CAREY**  
**AUDREY TOTTER**

Douglas Kennedy · Jeff Donnell  
Gunn Williams

Story and Screen Play by DAVID LANG

Produced by WALLACE MacDONALD

Directed by FRED F. SEARS

General Release: May



# People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, returned this week to Washington from Paris, where he had been conducting talks on the Franco-American film agreement.

HERBERT J. YATES, president of Republic Pictures, arrived in New York Wednesday after an extended survey trip abroad. Accompanying him were his wife, VERA RALSTON, and WILLIAM SAAL, his executive assistant. RICHARD W. ALTSCHULER, president of Republic Pictures International, arrived in New York Tuesday after a six-week tour of the company's European branches.

MORT BLUMENSTOCK, Warner vice-president in charge of advertising and publicity, arrived in New York this week to conduct talks at the home office on campaigns on forthcoming product.

DR. RENATO GUALINO, of Lux Films and president of the International Association of Motion Picture Producers, has been named to supervise and coordinate the newly established foreign office of the Italian Motion Picture Producers Association.

SIDNEY COOPER, New Haven branch manager for United Artists, has been named to head the company's Washington, D. C.,

exchange, effective April 12. He succeeds ARTHUR LEVY, resigned.

JOHN CUSACK has been named managing director of the Victoria, Astor and Bijou theatres, New York City, it was announced this week by MAX FELLERMAN, vice-president of Lopert Films, Inc.

CHARLES ADAMS, television writer-director-producer, this week joined the Loucks & Norling Studios, Inc., New York, as manager of its newly created film department.

HARRY BOSTWICK has assumed his new duties as southeastern district supervisor for Florida State Theatres in Miami. He succeeds GEORGE C. HOOVER, Variety Clubs' newly elected international chief barker, who resigned.

EARLE W. SWEIGERT has resigned as sales manager of the Universal exchange in Philadelphia and with CHARLES GOLDFINE is forming a new buying and booking service organization.

DR. HUGH FLICK, director of the New York State Censor Board, Tuesday in New York addressed the annual meeting of the Independent Motion Picture Distributors Association.

## Dealers and TOA Plan a Joint Meet

The combined trade show of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association, and the Theatre Owners of America will be held October 31 through November 3, 1954, at the Conrad Hilton Hotel, Chicago, it has been announced jointly by the heads of the three groups.

Fred C. Matthews, president of TESMA, Ray G. Colvin, executive secretary of TEDA, and Walter Reade, Jr., president of TOA, all expressed enthusiasm over the fact that for the second time their respective organizations are joining resources, and all unhesitatingly predicted that the 1954 trade show would surpass any such event in the history of the industry.

Each association will hold separate annual conventions at the hotel concurrently with the trade show and will join forces at such events as open forums on theatre equipment and new processes, the annual banquet and possibly other social events.

## Warner Officers Are Reelected by Board

All officers of Warner Brothers Pictures were reelected at a meeting of the board of directors in New York last week. The re-named officers were: Harry M. Warner, president; Albert Warner, Jack L. Warner, Herman Starr, Stanleigh P. Friedman, Samuel Schneider, Benjamin Kalmenson, Mort Blumenstock, Robert W. Perkins, vice-presidents; Albert Warner, treasurer.

Also Cyril H. Wilder, assistant treasurer; Robert W. Perkins, secretary and general counsel; Harold S. Bareford, assistant secretary; Edward K. Hessberg, assistant secretary; Roy Obringer, assistant secretary; Samuel Carlisle, controller; Thomas J. Martin, auditor; and Walter Mehofer, assistant controller.

The board also declared a dividend of 30 cents a share, payable May 5 to stockholders of record April 16.

## Dissolve Benograph

TORONTO: Associated Screen News, Ltd., has dissolved its Benograph division. The company is shutting down this division, which conducted equipment merchandising functions and operated film libraries, in order to concentrate on film-making and laboratory services.

## New Touch For 'Jolson' As Reissue

Columbia has taken the fabulous "The Jolson Story" out of the vaults and adorned it with such modern-day accoutrements as wide-screen and stereophonic sound in preparation for re-release. It seems like a shrewd move.

A second look at the spectacularly-grossing picture, which first made the distribution rounds in 1946, is heartening. It stands up magnificently, for it has a timelessness of quality. Its songs, vitality, production numbers and spirit-of-the-age quality beguile one into a joyous mood. Seeing it in the perspective of elapsed time, one realizes how it set the standard for the subsequent film biographies that followed.

In first reviewing the Technicolor musical in *The HERALD*, issue of September 21, 1946, the reviewer stated:

"Now here is the way to produce a musical biography . . . 'The Jolson Story' is a show that can't miss. The music will have you humming and remembering, the acting will please you, you'll admire the production and the carefully-done and subdued coloring. It's a special kind of picture with the widest kind of appeal."

Those sentiments stand strongly in 1954.

Especially noteworthy in the Sidney Skol-sky production is the masterful portrayal of Jolson by Larry Parks. His performance stands undimmed with the passing years. Others in the cast are Evelyn Keyes and William Demarest. Alfred E. Green directed.—M. H.

## To Release "Sinbad" Without Code Seal

HOLLYWOOD: RKO Pictures' "Son of Sinbad," which has failed to gain a Production Code Seal, is being prepared for release, according to a company announcement here.

The picture, minus a Code Seal, has been submitted to the state censor boards of New York and Ohio and in both instances was rejected because of "objectionable" scenes.

This week the censor board of Memphis banned the picture. Chairman Lloyd T. Binford said the picture had "one of the vilest dances I ever saw."

## Kupper to Head Sales For Chromart Colour

LONDON: William J. Kupper, retiring managing director in Britain for 20th Century-Fox, has been appointed vice-president and general sales manager of the Chromart Colour Organization. In his new post, he will handle the sales of the organization's product in Canada and the U. S. According to present plans, he is expected to make annual trips to Britain to oversee the market here.

# The National Spotlight

## ALBANY

Surprising is the frequency with which area exhibitors cite the current box office click and audience impact of "The Glenn Miller Story" and "The Long, Long Trailer" to prove their contention a picture need not be produced in special process to win favor. They say such films, featuring a good story and sound entertainment value, do not even require a wide-screen for outstanding success, although this may enhance the effect. . . . Fabian's Mohawk drive-in, largest in the exchange district, managed by Irwin Ullman, and Menands drive-in, headed by Joe Miller, former local Columbia manager, reopened Apr. 2. . . . John Gardner switched from a weekend to a full time schedule at Turnpike drive-in, Westmere. . . . Visitors included: Mr. and Mrs. George Holtrey, Harrisville; Mrs. Wadad Boumansour, Malone; Sartos Smalldone, Malta; Robert Johnson, Smalley Theatres, Coopers-town; Phil Baouudi, North Creek; Sam Slotnick, Syracuse and Waterford; Rube Canter, Syracuse and Watertown; Ben Coleman, Guilderland.

## ATLANTA

Johnny Harrell, buyer for Martin Theatres, Columbus, Ga., is back in Atlanta after a trip to New Orleans. . . . The Plaza drive-in theatre has been purchased from the Plaza Amusement Co. by Mid-Tennessee Amusement Co., Tullahoma, owners of several other drive-ins in Tullahoma. . . . Rube Joiner, Joiner Booking Service, is back in his Atlanta office from Florida. . . . Al Bondy, sales manager for G-E, was in Atlanta at the Kay Exchange. . . . The Fox theatre building, Red Bank, Tenn., near Chattanooga, has been sold to the Red Front Food Stores, which has announced that operation of the theatre will be continued for the present. . . . J. B. Dumestre, Jr., Southeastern Theatres Supply Co., Atlanta, has been named international dough guy for Variety Club. . . . The WOMPI Club held its annual meeting with a big crowd. . . . The Carol theatre, at Denham Springs, Fla., has been granted a charter of incorporation.

## BALTIMORE

Leon Back, C. Elmer Nolte, Jr., Lauritz Garman and Mrs. Helen Diering were re-elected officers of the Allied MPTOM. . . . Ed Euttle is the new manager of the Beacon, replacing Ben Oletsky. . . . Elmer Caftnen, Aero projectionist, is recuperating from a heart attack. . . . Howard McCall, Little projectionist, is in Maryland General Hospital. . . . Stanley Baker, Hicks Circuit, is enjoying a visit from his daughter. . . . Frank Durkee, Durkee circuit, has returned from his Miami vacation. . . . Charles Grimes, Stanley Warner district manager, is out of Doctors Hospital and recuperating at home.

## BOSTON

A. J. Herman is the new northeast dis-

trict manager for IFE Releasing Corp., replacing Ellis Gordon who has resigned to become a vice-president of Minot TV, Inc., selling TV shows on film on a national basis. Herman has been branch and district manager at Universal here as well as for Eagle Lion. . . . The Sundown drive-in in Westfield opened its gates March 31 during an unseasonable blizzard. The new ownership is Joe Levine and Barnet Yanofsky. . . . Stanley Young and Edward Michaelove, 20th-Fox salesmen, have resigned. Richard Kelly, former booker, has been upped to salesman for Maine and New Hampshire. . . . Lyman O. Seley, Manley's district manager, is in the Leonard Morse Hospital, Natick, recovering from an emergency appendectomy.

## BUFFALO

Buffalo was visited with a terrific spring-time snow storm one day last week, on the evening of which there was the worst traffic jam in the city's history. As a result, the opening of the drive-ins in and around the city was postponed to April 7. On the night of the storm local box offices all took the count of 10. . . . George J. Gammel, head of the Gammel circuit and president of the M.P.T.O. of N. Y., western New York zone, leaves Buffalo April 28 with Mrs. Gammel for a two month tour of Europe. . . . The Center booked "From Here To Eternity" for a "limited engagement" starting last Friday and manager Leon Serin reported a big week-end business. . . . Chief barker Billy Keaton and Tent 7 Delegates Murray

Whiteman and Marvin Jacobs reported to Buffalo Variety club members on the Dallas convention in the clubrooms last Monday noon at a dutch treat luncheon.

## CHICAGO

Jeff Chandler, star of "Yankee Pasha," made a personal appearance the opening day of the film at the B. & K. United Artists here. . . . Bill Hollander, B. & K. director of advertising and publicity, returned from a vacation on the West Coast. . . . The Ski-Hi drive-in, Elmhurst, has enlarged its screen and remodelled its concessions stand. . . . Van Nomikos, vice-president of Allied Theatres of Illinois, and Duke Shumow have taken over the Deluxe, Chicago, which has been operated by Charles Golan since 1930. The new management has closed the theatre to install a wide screen and do some other remodelling. . . . John Jones of Jones, Linick, and Schaefer, and Mike Stern, of Joseph Stern Theatres, continued on to the West Coast after attending the Variety Club convention at Dallas. . . . RKO Theatres has transferred manager Ed Force from the Grand, Chicago, to the Grand, Columbus, Ohio. . . . The Today theatre, without concessions since its opening 15 years ago, has installed candy machines and a drink dispenser. . . . Harry Lustgarten, B. & K. booking and buying department chief, and his wife are on a West Indies vacation.

## CINCINNATI

Although the admission price structure in the Cincinnati exchange area has undergone some changes following the Government reduction of excise taxes, additional downward revisions may possibly be inaugurated later after the full impact of the tax cut is given further study, it was stated by an exhibitor spokesman. In the local and area first runs, the matinee scale has been reduced from 55 cents to 50 cents, but prices in the higher brackets have not been reduced. In some, but not all situations where CinemaScope is shown, matinee prices have been pared down from 74 cents to 70 cents, with a reduction from \$1 to 95 cents for the evening scale. . . . Local theatremen are predicting a considerable patronage increase for the pictures which the Ohio censors previously had banned and subsequently released following the U. S. Supreme Court decision on censorship. . . . John A. Schwalm, veteran, but retired, exhibitor in Hamilton, Ohio, who recently returned from his annual Florida vacation, is this month celebrating his 81st birthday. He founded one of the first picture houses in Hamilton in the days of the silent screen.

## CLEVELAND

All Greater Cleveland theatres are holding to their old admission scales and not passing on any portion of the saved Federal admission tax, a survey of the area reveals. Only noted price change is reduction of the

(Continued on following page)



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55c price to 50c. . . . Loren Solether, owner of the Falls theatre, Chagrin Falls, is seriously ill in St. Luke's Hospital, Cleveland. Industry has issued a call for blood donors to supply the five pints a day ordered by his doctors. . . . Herb Ochs, head of the Ochs operated Canadian drive-in chain, has moved to Port Huron, Mich., where he will personally manage the Blue Water drive-in, while his Cleveland headquarters will be manned by his sons, Jack and Jimmy who are in charge of the circuit's booking. . . . M-G-M booker Bill Daurelle has been transferred to the company's Indianapolis branch. . . . Student booker Bob Dittrock has been promoted to succeed him. . . . Joe Lissauer of the Skirball circuit is back from Florida.

## COLUMBUS

Opponents of daylight saving time held a lead of 284 votes in the latest tabulation in the public poll conducted by the Columbus Citizen. About 3,500 votes have been counted. Several opponents said they liked to attend drive-in theatres and would resent the change to a longer daylight period. . . . James Leonard, manager of WLW-C, NBC-TV outlet here, said the station will be able to handle color telecasts by the end of June. . . . Police have been ordered to enforce the city's curfew law, which forbids children under 17 from public amusement places, streets and parks after 10:30 p.m., unless accompanied by an adult. . . . First wide-screen cartoon show here is scheduled for Easter Monday at Loew's Broad. . . . There has been little public reaction to the Federal admissions tax cut. Downtown houses cut weekday matinee and weekend evening rates five cents. Neighborhoods are standing pat.

## DENVER

The Ogden puts its CinemaScope and stereophonic sound into use with "Knights of the Round Table." Other Fox Inter-Mountain houses installing similar equipment include the Mayan, Denver, Fox Aurora, Colo., and the Fox, Longmont, Colo. . . . The Vogue, art theatre, which has been getting 60 cents for students, and 90 cents for others, has boosted the student price to 75 cents. . . . Realart Pictures moved their exchange to 824 Twenty-first street. . . . Al Brandon, Lippert salesman, has been named as branch manager for Preferred Pictures, and will also make the territory. . . . The Monaco drive-in packed them in on its fourth birthday, with a 4-cent admission for four features and four cartoons. It was necessary to run until 4:30 a.m. They made up on the concessions what they lost otherwise. . . . The Tower, Denver, has installed CinemaScope and stereophonic sound, and the Cactus drive-in, Albuquerque, N. M., has widened its screen to 100 feet. . . . Lester Zucker, Universal district manager, was in conferring with Mayer Monsky, branch manager.

## DETROIT

The Roxy and Hollywood have been running "Creature from the Black Lagoon" in 3-D using the Pola-Lite unit attached to standard projector. . . . Mrs. Frances Knapp, business agent of the Janitor's Local 58 and head of the Music Hall janitor staff, baked a tremendous birthday cake for the staff. Occasion was a party given by the man-

agement thanking them for handling of the tough anniversary week. . . . National Screen Service is distributing a series of one minute traffic films prepared by the Highway Department. . . . Joe Busic, Allied Film Exchange salesman, has been installed in a new office in Grand Rapids. . . . White Cloud, Michigan, has no theatre since the closing of the Glen-Arah by G. W. Beach. . . . Eddie Loys, RKO office manager, has been getting hospital-checked.

## HARTFORD

One of America's largest drive-in theatre screens is the \$200,000, 950-car Plainville (Conn.) drive-in, erected by Perakos Theatre Associates. Sperie Perakos, general manager of the circuit, says the screen measures 114 feet wide and 58 feet high. The theatre, opening on Apr. 14, is first drive-in theatre on the seven-unit Perakos circuit. . . . Roy Jones, of the MGM field exploitation staff, has completed promotion in Hartford, Springfield and Worcester on "Julius Caesar." . . . Mrs. Ernie Grecula, wife of the Hartford Theatre Circuit executive, has been recuperating from surgery. . . . First drive-in for the Morris Keppner-Lou Lipman interests, the \$100,000, 750-car Mansfield drive-in, will open around Apr. 14. . . . Peter Perakos, head of Perakos Theatre Associates, is marking his 48th year in show business.

## INDIANAPOLIS

First run theatres here dropped from 60-85 cents after the tax cut to 60-80 cents, with a new 50 cent early bird price, on regular attractions. All drive-ins and all 28-day subsequent runs, except those on the north side, reduced admissions from 55-60 to 50 cents. . . . The Allied Theatre Owners of Indiana April bulletin cited Trueman Rembusch for his two-year campaign as chairman on the unit's tax committee. . . . Barney Brager of Republic is distributor chairman for industry projects this year. . . . Herman Halberg, 20th-Fox salesman, suffered a broken nose in a traffic accident last week. . . . Ethel Walsh, Scottsborough exhibitor, has bought the Moonlite drive-in there. . . . Edward Spiers, Allied Artists branch manager, is vacationing in the South.

## JACKSONVILLE

MGM's new Florida exploiteer, Jack Weiner, was in Atlanta, working on publicity for personal appearances of star Nina Foch. . . . Paramount reported that, in the wake of the Academy awards, "Roman Holiday" and "Stalag 17" were grossing better than in their Florida first runs. . . . Johnny Tomlinson, Warner salesman, and Fred Hull, Metro branch manager, took their families on a vacation fishing trip to Cocoa. . . . The Paramount News H-Bomb newsreel received top billing above the first-run feature attraction at the Florida theatre. . . . Exhibitors on Film Row included Harry Dale, Lake Butler; Martin Carstein, Jr., Tampa; Leon Task, Miami; Carl Floyd, Haines City; George Painter, Fort Meade; and Lee Sherwood, Chattahoochee. . . . Lee Chumley, Paramount branch manager, was expected back from Arkansas, after attending his father's funeral.

## KANSAS CITY

The Kimo is now showing "The Beggar's

Opera." . . . The Vogue brings back Alec Guinness in "The Man in the White Suit" and "Tight Little Island." . . . "The Moon is Blue" is in its fourth week at the downtown Esquire. . . . Eleven drive-ins now are operating in or not-so-far-from Kansas City. All but three are double-bill. Five of the double-bill drive-ins and one single-bill offer an extra feature for a midnight show, no extra charge—and one of these also offers free coffee for those who stay to the midnight show. . . . The double-bill "Academy Award winners" program at the subsequent-run Rockhill, "From Here to Eternity" and "Roman Holiday," is being held over for a second week. . . . The Leawood drive-in opened with "The Joe Louis Story" Sunday.

## LOS ANGELES

Fire which broke out in the Canoga theatre, Canoga Park, caused considerable damage to the booth. House is operated by Tom Muchmore. . . . Arthur Bianco has assumed operation of the Azteca theatre, San Bernardino. . . . A new 600 car ozoner, known as the Family Motor Vu drive-in, has been opened in Brawley, California, by Gillett and Bowen. . . . Killed in a plane which he was piloting was Raymond Savage, projectionist of the Palm theatre, Palmdale, Cal. . . . The Century theatre has been taken over by Tim Tate. House was formerly operated by Simon Lazarus. . . . Alex Cooperman, IFE sales manager is back at his desk after visiting Salt Lake City and Denver offices. . . . FWC manager of the Westlake theatre, Marvin Tallman, was the winner of a 1954 Ford at the recent affair staged by the Variety Tent 25. This made the second Ford for Marvin, as just the week before he had purchased one. . . . Plotting a trip to Europe is Alex Schreiber, owner of the Paradise.

## MEMPHIS

Movie patrons continued to pay the same admission prices in Memphis after the Federal excise tax reduction. . . . "The Wild One," banned in Memphis by censors, has opened at Sunset drive-in and Avon theatre, West Memphis, Ark., just across the Mississippi river from Memphis. . . . Howard Nicholson, branch manager of Paramount, had a record number of mid-south exhibitors as his guests as he entertained with a luncheon at Parkview Hotel and the screening of three pictures. . . . Princess theatre, Booneville, Miss., has installed CinemaScope equipment and booked "The Robe." . . . Clayton Tunstill, United Theatres, announced opening of Ark-Air drive-in, Clarksville, Ark.

## MIAMI

George Hoover, international chief barker for Variety Club, has resigned from Florida State Theatres to devote more time to Mi-Amé Canned Beverages Inc., a soft drink company of which he is president, and to allow himself more time to travel on Variety business. Mr. Hoover will continue to have some connection with theatres and says, "I'm not gutting show business." . . . Harry Botwick, long associated with theatre business and an executive in the Jacksonville office of Florida State Theatres, takes over the vacated spot as southeastern district supervisor for the organization. . . . NBC officials are promising the area a color cable

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expansion program around June 1 and local programs should be available in 1955, according to Mitchell Wolfson, of WTVJ. . . . Ed Melniker of the Coral Way Auto theatre, passed along a 10¢ saving to the patrons of his drive-in, coincident with the passing of the new excise tax bill. Other theatres are maintaining present level prices with some slight reductions promised.

## MILWAUKEE

Otto Prieser, 67, well known in theatre circles here, passed away after a heart attack. He was associated with the Savoy theatre here with Sax interests. He had been associated with Sax since 1933. Many years ago he was associated with the Liberty theatre. His wife survives. . . . The Bluemound drive-in, Highway No. 15 and the 41 Twin Outdoor reopened for the season last weekend. The weather was not in their favor as it was cold with snow flurries. . . . Invitations, sent out for a luncheon in honor of Jeff Chandler, were in the shape of a phonograph record with his picture in the middle. Caption on it read "More Than Anyone" "I'd like to meet YOU in person." "More Than Anyone" being one of the songs he recorded for Decca. . . . Theatres here are absorbing the tax exemption in their admission prices. Some theatres are adjusting to the nearest nickel.

## MINNEAPOLIS

Emil Nelson has reopened his Star theatre at Osceola, Wis., which has been closed since Jan. 30. . . . Billy Elson, partner in the Elson & Nathanson circuit with Gilbert Nathanson, is in from Los Angeles. He will manage the business while Nathanson and his wife are in Europe. . . . The balcony ceiling of the Granada theatre at Sioux Falls, S. D., collapsed in the morning while the theatre was unoccupied. House is operated by Art Johnson. . . . A group of Elmore, Minn., business men are issuing theatre tickets to their customers which entitle the whole family to attend the Border theatre for 50 cents. These tickets are good for Tuesday and Wednesday evenings only. . . . Ted Mann, operator of the World and suburban World theatres, is back from a business trip to Chicago. . . . Lauren Garnant has reopened his LeRoy theatre at LeRoy, Minn. . . . Fred Bunkelman, Universal South Dakota salesman, is settled in his new home in suburban St. Louis Park. . . . Major circuits in the territory plan no cut in admission prices with the tax reduction.

## NEW ORLEANS

Isadore and Lucille Lazarus accompanied their mother, Mrs. Henry Lazarus on a motor trip to New York for a week's visit prior to the latter's sailing on April 10 for an extended motor tour of Europe. The tour will be made in Mrs. Lazarus' car which she is taking with her. . . . C. W. Douglas has taken over the Roxy, which he will convert to an all-Negro patronage theatre. . . . Tony Tortorich is observing his 10th year as head shipper for Monogram Southern Exchange, now Allied Artists. . . . Louis "Mike" Guttman, who holds the longest service record in the local Columbia Exchange, will celebrate his 80th birthday May 16. . . . The Joe Faia's are the proud parents of a baby boy. Father is sales representative for Hodges Theatre Supply.

## OKLAHOMA CITY

Glenn Walker is new manager at the Plaza theatre. He formerly was manager of the Sooner theatre here. . . . Paramount Film Corp. rented the Tower theatre, March 29, for the screening of its three Pageant pictures. The screening was attended by between 700 and 800 exhibitors and theatre personnel from throughout the state. . . . The Criterion theatre, will close April 26 for remodeling. . . . R. Lewis Barton, theatre owner, has bought the Buick Agency on S. Walker St. Grand opening was held April 2. L. O. Barton is manager. . . . The Tinker drive-in reopened April 2. It has been closed during the winter months. Roy Kier has been named manager for the new season. . . . There has been a shift in managers at the Barton Theatres. R. Duncan, formerly manager of the Del City, has been appointed manager of the Agnew. Mrs. Mattie Ruddle, former manager of the Redskin theatre, has been appointed manager of the Del City. Jack Delaughter is the new manager of the Redskin. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, has taken a week's leave to be with her daughter, who will be married soon.

## OMAHA

Math Wuebben, veteran Canton, S. D., exhibitor, is coming along well after an emergency appendicitis operation. . . . A new theatre is scheduled to be built at Arnold, Neb., by G. R. Dunn, contractor of Julesburg, Colo. Owner of the present theatre at Arnold in Central Nebraska is Ulysses Brown, his father-in-law. . . . Ira Wateyne, exhibitor at Tecumseh, Neb., bought an auto transport and is hauling equipment, trucks and cars between the two coasts while his wife manages the theatre back home. . . . "The Best Years of Our Lives," brought back to the Brandeis, opened slow in mid-week but took a big surge after the Oscar awards program and finished ahead of average. . . . "From Here to Eternity" did even better at the Admiral-Chief.

## PHILADELPHIA

Stanley Warners' Stanley and Boyd, first-run center-city houses, made a parking tie-in with the city-owned Parkade nearby the houses to provide reduced auto parking rates for the movie patrons. . . . Jack Forscher, veteran booker at 20th Century-Fox, resigned, leaving an all-female booking staff in Lillie Rosentoor, Mae Greenus and Ethel Rudick. . . . The Park, Scranton, Pa., adopted a Sunday policy of art films. . . . A new front, including marquee, cushioned seats, air conditioning and wide screen are among the many improvements at the completely-remodeled Majestic, Stanley Warner house in Gettysburg, Pa., with Sydney Poppay, who held the post since 1939, continuing as house manager. . . . Emanuel S. Rosenberg, manager of the Park, Reading, Pa., introduced a request in the City Council there asking repeal of an old city ordinance requiring the employment of a licensed projectionist for every projector in the booth. Originally set up as a safety measure, he pointed out that the need does not exist anymore for such requirement, with the local projectionists union supporting his action in behalf of all exhibitors. . . . With the interior remodeled, including modern sound and projection equipment, owners Carl M. Schaeffer and Celan J. Riehl have offered

their Joy, Newmanstown, Pa., for lease. . . . Charles Beilan, Warner branch manager, serving as local chairman for the Crusade for Freedom.

## PITTSBURGH

Unconfirmed rumors persist that the 700-seat State theatre will be taken over by Loew's in June when that chain's downtown Ritz theatre is scheduled to be razed. The Ritz has been mostly a second-run house for movies which play the de luxe Penn as first runs. . . . Nina Foch spent a busy day here plugging the Penn's incoming "Executive Suite." "The Living Desert" came within \$100 of meeting the Squirrel Hill's house record, which is still held by "The Cruel Sea." . . . "The Creature of the Black Lagoon" in 3-D finally reached the Fulton after six big weeks of "The Glenn Miller Story." . . . "Rhapsody" has been set as the Easter movie in the Penn which also brings a stage show headed by Vaughn Monroe and the Sauter-Finegan orchestra. . . . "Julius Caesar" rates a second week in the Ritz and its third downtown.

## PORTLAND

First run admission prices continue the same as before the tax reduction. . . . Harold J. Kennedy, character actor, was in town for a few days to address the Knife and Fork Club. . . . George Jessel was here as guest speaker for the Jewish Welfare Fund. . . . Mrs. J. J. Parker is off on a hurried trip to Los Angeles. . . . Guild theatre manager, Marty Foster, is back at his desk after three weeks in NYC. . . . Keith Petzold had a big opening of the Family drive-in with plenty of activities. . . . George Montgomery was here for personal appearances April 8-10.

## PROVIDENCE

In conjunction with the screening of "New Faces" at the Majestic, the City Hall Hardware, largest 'variety' store in the city, offered free guest tickets to the picture with all purchases of records featuring songs of Eartha Kitt, and other members of the cast. . . . Alec Guinness fans, of which there are legion in this territory, were duly appreciative when the star's "The Promoter" was presented at the Avon Cinema. Companion feature was the R. I. premiere of "The Titfield Tunderbolt." . . . "The Glenn Miller Story" held for a third week at the RKO Albee. Local record dealers report a sharp increase in the demand for records made by the late orchestra leader. . . . "The Moon Is Blue" is currently playing at neighborhood houses and drive-ins, including the Park, Elmwood, and Pike drive-in. . . . Almost to the day, spring arrived with the balmy weather of the year which did much to stimulate business at the surrounding open air theatres.

## TORONTO

Many downtown theatres used newsreel  
(Continued on following page)



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(Continued from preceding page)

shots of subway opening as bait in their advertising. In its first week of operation, the subway system, first in Canada, carried over a million passengers. While many were sightseers, downtown theatre managers report increased business. . . . Charles Chaplin, UA general manager, was among those attending the Academy Awards presentations in Hollywood. . . . Theatre owners in Ontario who do not receive copies of the Theatres Act, 1953, which recently became effective are asked to write the Motion Picture Censorship and Theatre Inspection Branch at Toronto. The new act carries regulations among which are some that provide for stiffer penalties for infractions of advertising regulations. . . . Annual Toronto Baseball Club benefit for Variety Village has been set for June 11. At that time, the Maple Leafs play Buffalo Bisons. . . . Crest theatre, legit house, has an IATSE picket line in a dispute with stagehands.

## VANCOUVER

A surplus of qualified projectionists is a possibility in British Columbia with circuits converting to one-man in a booth in place of two under the new law. The ozoners however will take up the slack at least for the summer. It's understood that many over-age booth workers will retire and be taken care of under the union welfare plan. . . . Usual Lent and income tax complaints are being blamed for the current slump here. . . . A new application to open a drive-in theatre on Musqueam Indian reserve, south of Marine drive in Vancouver, has been referred to the Town Planning Commission. Proposed ozone, which was turned back on protest of residents some time ago, would be built on the reserve. . . . Odeon Circuit are equipping the Vogue, Vancouver, and the Grand Calgary with CinemaScope.

## WASHINGTON

The Nathan D. Goldens (he's director of motion picture division of the Department

of Commerce) are in Cologne, Germany, to attend the Photokina 1954 International Photographic Trade Fair and Show. The Goldens will then vacation in Europe until early June. . . . New manager of the Globe theatre in Arlington, Va., is Robert Fullmer. . . . Glen Echo amusement park opened last Saturday with Jerry Price, general manager, again in charge. . . . A fire burned out the ticket office and damaged the lobby and stairs of the Pix theatre. No one was in the theatre at the time. Damage was estimated at about \$5,000. . . . Nate Shor, Universal booker, was given a stag party by his friends and co-workers prior to his marriage this month. . . . Allied Artists had a luncheon party in honor of the opening of their new offices at 913 New Jersey Ave.

## Pioneers Name Takiff And Kirsch to Board

At a special meeting of the board of directors of the Motion Picture Pioneers and the Pioneer's Foundation, in New York recently, Harry J. Takiff and Marvin Kirsch were elected to membership on the board. At the meeting were Jack Cohn, Sam Dembow, Jr., G. S. Eysell, S. F. Fabian, William German, William Heineman, John J. O'Connor, Martin Quigley, Sam Rinzler and Herman Robbins.

The board approved an amendment to the by-laws, granting authority to the board, at its discretion, to replace members of the board who fail to attend two consecutive meetings.

The board also instructed the nominating committee, A. Montague, Nate Blumberg and George Dembow, to prepare a list of nominees for board membership, to be presented to the full membership at the annual meeting. The board also appointed a committee of five, Jack Cohn, William German, Sam Dembow, Jr., John J. O'Connor and Herman Robbins to select the "pioneer of the year," who will be honored at the 1954 Motion Picture Pioneers dinner.

# IFE Credit In Deal Is \$9,000,000

ROME: According to official estimates, the total amount of credit which will have been granted by American distributors in Italy to Italian Films Export under the current agreement between this country and the American film industry will be \$9,000,000 when the agreement expires next August 31.

Arrangements for the resumption of the talks on a new agreement are expected to be made by Eric Johnston, Motion Picture Association of America president, in the near future. They may be held either here or in New York. Initial talks were begun recently by Eitel Monaco, ANICA vice-president, and G. Griffith Johnson of MPAA here. No definite decision was made. However, unofficial sources say the American industry's proposals involve a sharp reduction of financial aid to I.F.E.

Industry circles here regard it as more than a coincidence that the Society of Independent Motion Picture Producers and the Independent Motion Picture Distributors Association chose this particular time to renew their attacks on the agreement.

## Allied Artists Holders Approve Capital Increase

HOLLYWOOD: Steve Broidy, president of Allied Artists, announced recently that the company's stockholders at a meeting at the studio voted 534,488 to 25,403 approving an amendment to the certificate of incorporation which will permit an increase in the authorized capital stock of the company. The new issue authorized consists of 150,000 shares of 5½ per cent cumulative convertible preferred stock with a par value of \$10 a share. Mr. Broidy expressed the management's appreciation to the stockholders for their substantial vote in favor of the amendment. The proceeds from the sale of the preferred stock when issued, he pointed out, will be used for expansion of Allied Artists' production program, for general operating purposes and for reduction of present banking indebtedness.

## Saskatchewan Exhibitors Meet With Officials

TORONTO: Proposed amendments to the Theatres and Cinematographs Act of Saskatchewan came under discussion at a joint meeting of directors of the Saskatchewan Motion Picture Exhibitors Association and officials of the Province. Although the changes in the act were not made public, the directors finished their discussions with the knowledge that the amendments would be submitted to the legislature now in session. William Winterton of Saskatoon presided at the meeting in Regina.

The 15-member board of the association met with three government officials at the third session of a directors meeting.



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# "What the Picture did for me"

## Allied Artists

**DESERT PURSUIT:** Wayne Morris—Played this real late. Used on double bill. Better picture than expected. Played Wednesday, Thursday, March 3, 4.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Columbia

**EL ALAMEIN:** Scott Brady—Fair little war picture. Used on Saturday double bill. It's O.K. for that. Played Saturday, February 27.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**LAST POSSE, THE:** Broderick Crawford, John Derek—A poor western. Not even color to help it along the way. Played Sunday, January 3.—W. R. Shepherd, Regent Cinema, South Shields, England.

**PRINCE OF PIRATES:** John Derek—Good. Played six days starting Monday, February 15.—W. R. Shepherd, Regent Cinema, South Shields, England.

## Metro-Goldwyn-Mayer

**LONG, LONG TRAILER, THE:** Lucille Ball, Desi Arnaz—Our best gross in a long, long time on the change. I can't stand Lucy and Desi on television and wasn't impressed with the picture either. However, our public ate it up. So I say let's give 'em more! MGM did an excellent job of pre-selling. My advice to fellow exhibitors: Don't sell this picture short. Give it your best playing time. Played Thursday, Friday, Saturday, March 18, 19, 20.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, North Carolina.

**YOUNG BESS:** Jean Simmons, Stewart Granger—Not too bad considering we were under snow. A good film but a poor title. It doesn't say much for the intelligence of some of my patrons but some of them thought it was about a horse! Played Thursday, February 4.—W. R. Shepherd, Regent Cinema, South Shields, England.

## Paramount

**HERE COME THE GIRLS:** Bob Hope, Rosemary Clooney—Rather light-weight comedy. Didn't do very well at the boxoffice. Played Sunday, Monday, March 21, 22.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

**STALAG 17:** William Holden—An excellent picture with plenty different angles to attract all ages, the young as well as the older folks. The ones who saw the picture were well pleased. Played Friday and Saturday.—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

## RKO Radio

**APPOINTMENT IN HONDURAS:** Glenn Ford, Ann Sheridan—This was fair. Used it on single bill Sunday, but don't believe it is good enough for a Sunday play date. Played Sunday, February 28.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**BEWARE, MY LOVELY:** Ida Lupino, Robert Ryan—Doubled with "The Hitch-Hiker" (RKO) to a good three days' adults only business. Played three days starting Monday, February 22.—W. R. Shepherd, Regent Cinema, South Shields, England.

**FALLEN ANGEL:** Alice Faye, Dana Andrews—This is a good re-issue. Played Friday, March 5.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Twentieth Century-Fox

**HOW TO MARRY A MILLIONAIRE:** Betty Grable, Marilyn Monroe, Lauren Bacall—A good

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

comedy which we hope will double our average gross. Played Thursday-Wednesday, March 25-31.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, North Carolina.

**INFERNO:** Robert Ryan, Rhonda Fleming—We played the 2-D version. Excellent. Lots of built-up suspense. Did slightly better than average at the box-office. Everyone liked it. Played Wednesday, Thursday, March 24, 25.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

**VICKI:** Jeanne Crain, Jean Peters—A very good picture. The few who saw it liked it very much but the trouble was that there were too few. Played Tuesday and Wednesday.—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

**WHITE WITCH DOCTOR:** Susan Hayward, Robert Mitchum—With these two stars, Technicolor, and the plus "Sand" (Fox) in the program, could it possibly fail? Played Monday, January 25.—W. R. Shepherd, Regent Cinema, South Shields, England.

## Universal

**ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE:** Double-billed this one with "Private Eyes." I did extra business. People like this kind of program. Play it. Ran Friday, Saturday, March 12, 13.—James Hardy, Shoals, Shoals, Ind.

**DESERT LEGION:** Alan Ladd, Arlene Dahl—If you can't buy it right, don't play it—certainly not a percentage picture. We could have done better booking a western. There is a good plot and fine scenery, but that alone doesn't bring them in. Very small town, rural patronage. Played Saturday, Sunday, February 13, 14.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**IT HAPPENS EVERY THURSDAY:** Loretta Young, John Forsythe—One of the best family pictures we've played in a long time, but we are in the basketball slump and the receipts didn't look too good at the box office. If you're operating a small situation, I would suggest you play it. Very small town, rural patronage. Played Saturday, Sunday, January 30, 31.—J. S. Snively, Leith Opera House, Leith, No. Dak.

**SEMINOLE:** Rock Hudson, Barbara Hale—I thought it was just another Indian and Cavalry picture, but the setting of the picture made the plot somewhat different. I believe the trailer could have been better. Then maybe our patrons wouldn't have thought it was going to be a massacre and probably the box office would have looked better. Very small town, rural patronage. Played Saturday, Sunday, February 27, 28.—J. S. Snively, Leith Opera House, Leith, No. Dak.

## Warner Bros.

**SHE'S BACK ON BROADWAY:** Virginia Mayo, Steve Cochran—The only thing wrong with this picture is that Steve Cochran is sure miscast. If your patrons like musicals, play it—otherwise no. Musicals have failed for me in the last three years. I went in the red on this one. Rental too high. Played Tuesday, Wednesday, February 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

**THREE SAILORS AND A GIRL:** Jane Powell, Gordon MacRae—This picture won't cause any stampede at the box office, but it is pretty good entertainment nevertheless. I thought Jane Powell was miscast, and so did the people in the audience. The comedian, Jack Leonard, was very funny—all 350 pounds of him—and his agility at dancing and clowning brought laughs and applause. Sunday business was very good but it fell off considerably on Monday and Tuesday. Played Sunday, Monday, Tuesday, January 10, 11, 12.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

## Shorts

### Columbia

**GOOF ON THE ROOF:** Stogie Comedy—The 3 Stooges are at it again, and this time they try to get a television set working, which includes trying to put up the aerial on the roof of their apartment. Everyone had a good time and the laughs were plentiful.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**PINK AND BLUE BLUES:** Mr. Magoo—Pointless, even to Magoo fans and I'm one.—W. R. Shepherd, Regent Cinema, South Shields, England.

## RKO Radio

**RHYTHM WRANGLERS:** Ray Whitley—Good two-reel reissue. Would like to have some new ones like this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**WESTERN WELCOME, A:** Ray Whitley—Very good musical western reissue. Could use more like this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Twentieth Century-Fox

**CURTAIN CALL:** Art Films—Wonderful short made with grace and beauty. My heartiest congrats to Silverstone for producing this series. It's a pleasure to include them in our programme. Play it—you won't be sorry.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

**GRUNTERS & GROANERS:** Lew Lehr—Good reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Universal

**CHILLY WILLY:** Lantz Technicolor Cartune—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Warner Bros.

**PUNCH TRUNK:** Merrie Melody Cartoon—A clever cartoon about a tiny elephant who causes a panic wherever he goes.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**THAR SHE BLOWS!:** Excellent documentary of whales and whaling in color by Technicolor. Being situated on the river where whaling vessels come for overhauling and where men in the audiences we had have worked on the ships, this was thoroughly enjoyable and interesting.—W. R. Shepherd, Regent Cinema, South Shields, England.

## Serials

### Columbia

**GREAT ADVENTURES OF CAPTAIN KIDD:** This serial is not so hot. Even have complaints from the kids. Wonder if there will ever be another good one?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Realart

**GANG BUSTERS:** The print on this old serial is not too good; however, the serial itself is fair. Universal made this one originally. Wish they would start making them again.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.



# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## USED EQUIPMENT

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PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from \$895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only \$1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures: immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

## BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## BUSINESS BOOSTERS

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VALUE UNSURPASSED! 500 FULL UPHOLSTERED back, box-spring cushion, excellent condition, only \$4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

## Allied of Maryland Elects New Directors

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland elected a new board of directors at the annual meeting. Those named were Leon Back, C. Elmer Nolte, Jr., Jack Levin, Meyer Leventhal, Stanley Baker, Jack L. Whittle, J. Robert Gruver, Milton Schwaber, Edward Parotka, Richard Worman, Lauritz Garman and Dom Delauney.

## Legion Approves Eight Of Eleven New Films

The National Legion of Decency this week approved eight of 11 pictures reviewed, classing three as unobjectionable for general patronage, "Her Twelve Men", "Jungle Man Eaters" and "The Siege of Red River", and five as unobjectionable for adults, "The Eternal Mask", "Make Haste to Live", "The Lonely Night", "Rails Into Laramie" and "Secret Assignment." "The Long Wait" was called objectionable in part because of "suggestive costuming and situations; low moral tone." In Class C (Condemned) were two films. "La Ronde" (French) was cited in a restatement of the objections of 1951,

thus: "this film in the story it tells condones and glorifies immoral actions and contains suggestive sequences. "Sensualita" (Italian) was cited: "this picture in the story it portrays dwells without variation upon suggestiveness in situations, costuming and dialogue and as such in the manner of treatment seriously offends Christian and traditional standards of morality and decency."

## Entwistle, Famous Players Oldest Partner, Dies

EDMONTON, ALBERTA: Alex Entwistle, Famous Players' oldest partner, died here recently at the age of 89. Until the past few years he was active in the operation of the Entwistle circuit. His son, Clarence, has been carrying on alone since the death of the late Mr. Entwistle's son Arnold in 1952. Mr. Entwistle came to Canada from England in 1905, and to Edmonton in 1908. In 1910 he became the projectionist at the Bijou, then some years later the manager of the Dreamland, which he acquired in 1919. In 1920 his sons joined him in establishing Entwistle theatres, now a six-house circuit. He had been honorary president of the Alberta branch of the Canadian Picture Pioneers.

## Henry C. Cox

HOLLYWOOD: Henry C. Cox, 63, vice-president and treasurer and a member of the board of directors of National Theatres, Inc., died April 1 at St. Vincent's Hospital of a heart condition. He is survived by his widow, a daughter and a son, Henry L. Cox.

## Max Patterson

Colonel Max Patterson, 62, president of the Waynesboro Theatre Corporation, Waynesboro, Va., operating the Cavalier and Wayne, died April 2. He was active in civic and business ventures. His widow survives.

## Olen W. McCutchen

MEMPHIS: Olen Walker McCutchen, 64, Blytheville, Ark., theatre owner, died April 4 at Battle Creek Sanitarium, Battle Creek, Mich. He owned a motion picture house at Charleston, Mo., and at Sikeston, Mo.

## Ernest Mattsson

Ernest Mattsson, 65, president of Scandia Films, Inc., distributors of Swedish films in this country, died April 3 in New York after a brief illness. His wife, Alice, survives.

# Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

## We'll Need More Than Another Round of Cheers

"NEVER in our industry history have so few done so much for so many"—that's a quote from the telegram of congratulations sent by Walter Reade, Jr., on behalf of Theatre Owners of America, to Robert Coyne, special counsel of COMPO, Pat McGee, Sam Pinanski, Col. H. A. Cole, Wilbur Snaper and Al Lichtman, when the tax victory was finalized and made official, by the President's signature.

Now, the greatest risk to our industry future, and to public relations, for the industry, is the temptation to let-down, to take the victory for granted, and to coast-in, from here, with a suspension of the effort which won such an important stake in our business, for so many distressed theatres. It's because there were "so few" concerned in the actual tax battle that we fear for the future. Too many will be willing to let others do it, from now on. It takes every shoulder to the wheel to win public respect.

We hope that COMPO's excellent series of advertisements in *Editor & Publisher* will continue as forcibly as in the past—and we have confidence in the sources. Industry leaders credit the text and style of these advertisements to the professional skill of Donahue & Coe, advertising agency, and Oliver Kingsbury, executive in charge. We have needed this kind of institutional advertising for many years, and it has taken so long to make this start. It is gratifying to see that the sixth advertisement of the series is an honest exposition of the Production Code and what it means in our business, which should be better known to newspaper editors. We pray that this approach to newspapers will have strong support by theatre managers at the point of sale. Be sure that you know the contents of the COMPO advertisements, and that they provide your cue to call on your newspaper man, and talk with him, across his editorial desk. The tax victory was won at the grass roots, and we hope that future advertisements of this series will be dedicated to the grass roots, where the public is found in greatest numbers.

### REFRESHMENT AWARDS

Not all the rewards in refreshment merchandising in theatres are made over the counter. No one doubts the financial profit in competent theatre merchandising, but there are some who know that this factor in itself constitutes public relations, for the individual theatre and the industry.

To stimulate this understanding of the policy and practice of "Better Refreshment Merchandising"—our friends and neighbors in the adjoining pages will offer a series of special merit awards to theatre managers, in recognition of the importance of this branch of operations, and to extend the esteem and honor of the Quigley Awards system to those who show the best effort in refreshment merchandising. Announcement of this plan has been made, and a selection of winners, will follow.

We have one comment to make about the business of refreshment sales. It is relatively new in the industry, and it thrives in smaller situations. For once, the big theatre can do no better job than the little fellow. In fact, it is the small theatres and the drive-ins that lead, in this field. We shall be gratified to have the point established as a matter of fact, and proof of it recognized in the presentation of these quarterly awards. Sheer size of operation, or population of the city or town involved, has less weight when you judge merchandising in limited space.

We ask COMPO to put the theatre manager in their copy and to put his viewpoint of our business—as he sees it, on the firing line—as argument and discussion of motion pictures, accenting his place in community affairs. Our industry is divided into three parts, of which one has been neglected. Production, distribution, exhibition—but the greatest of these, in strategic value, is at the box office line.

MARTIN STARR, an old friend, and long-time contemporary of ours in the narrow confines of industry operations in New York, has been appointed to the important post of Hollywood manager for Quigley Publications, and starts this week in Los Angeles, representing Motion Picture Herald and Daily, Fame, the Motion Picture & Television Almanac, Better Theatres, and *ex officio*, the Managers' Round Table—for California and the West.

We've had the benefit of several days of visiting with Martin just prior to his leaving for the Coast, and we are agreed on several things that have to do with theatre managers and their keen interest in Hollywood affairs. It's based to a degree on the reciprocal measure of interest, from Hollywood, in the manager's affairs. Thus, we hope that Hollywood stars and their producers will lean more towards the manager at the point of sale, recognize his place in the business of selling pictures, and his part in the whole transaction of dealing with the public.

There are so many ways in which the Hollywood stars are appreciated. Sometimes the tendency is to take a quick look at the top-bracket theatres and overlook the grass roots, where the ground surge of public acclaim really begins. We compliment those Hollywood stars who have made "Movietime" tours in small situations and we know they will bear us out—that in the public squares of the little places, they have found their most sincere admirers. Let's have more, and better, tours, and a full revival of that Movietime spirit in the cause of public relations.

Recently, we've noticed a tendency to move more of the business of preparing showmanship materials for pressbook and other purposes, to the studio advertising and publicity departments, and that can be a benefit, providing the Hollywood sources will follow our urgent plea to become better acquainted with a showman's problems. It won't do to aim these forces entirely at the first-run theatres—and let the devil take the hindmost.

—Walter Brooks

# Happy Returns On "The Best Years"

Mr. Samuel Goldwyn, with the re-issue of the most honored picture of all time, the winner of nine Academy Awards—"The Best Years of Our Lives"—has offered to Round Table members as contenders for the Quigley Awards, a special group of prizes for the best campaigns entered by the end of the second quarter, June 30th, 1953. Here are some early dates, across the country.



Larry Caplane, manager of the RKO Missouri theatre, Kansas City, discusses the production with the editors of high school newspapers prior to an advance screening for teen-agers.



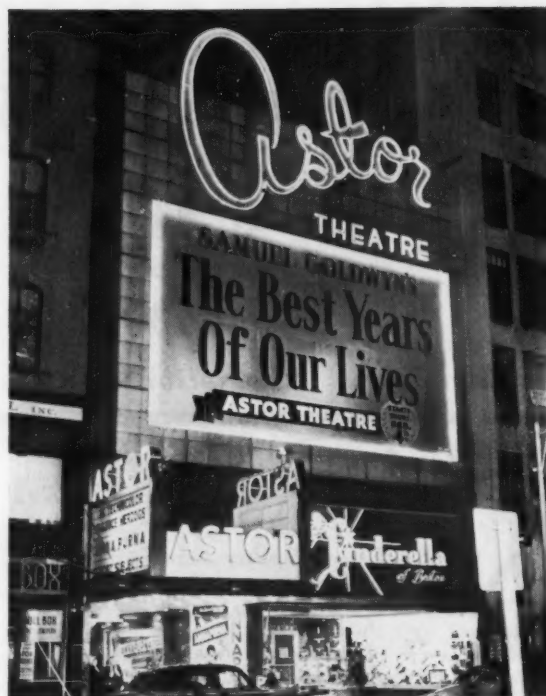
Representative Edith Nourse Rogers, Chairman of the House Committee on Veterans Affairs, and Harold Russell, who won two Academy Awards for his role in the picture, were luncheon guests as part of the festivities in Washington.



Forty student editors, representing all public and parochial schools in the Denver area, were invited to a screening prior to the opening at the RKO Orpheum theatre, where Bill Hastings is manager. In the picture at left, T. Bidwell McCormick, RKO field man, greets the student coordinators on the popular Denver TV program, "Voice of Youth."



Jerry Baker, manager of the RKO Keith's theatre, in Washington, had a top-brass premiere, with the front display at left.



Front display at the Astor theatre, in Boston, where the picture had a pre-release, re-release premiere. This is one of the most decorative theatre fronts, and it is notable they use a painted display, which might be a 24-sheet in similar style.



Front display in Atlanta, at the Rialto theatre, with crowds standing around the corner and down the block, for the reissue.



## Jack Rose Talks About CinemaScope

Jack Rose, partner with Alex Manta in the operation of the Manta & Rose circuit of 15 theatres and 3 drive-ins in suburban Chicago, was in town for his daughter's wedding, and to pay an annual visit to industry leaders here. He was willing and anxious to tell us about the success his chain of theatres are having with CinemaScope which is now installed in about half of the houses. He not only likes CinemaScope and StereoPhonic Sound, but he likes the deal he's been getting from 20th Century-Fox, and says so, with vigor. Told us, at the Plaza the other day, he couldn't lose under the terms of his contracts, not even with the least of these new-dimensional films.

### "The Robe" Broke Records

With "The Robe" they really did a phenomenal job, both technically and financially. And promotionally, for his theatres had the benefit of civic applause and merchant advertising, to welcome the new devices for improvement of motion pictures in neighborhood theatres. Al Kapp, manager of the Elko theatre, Elkhart, Indiana, had wonderful ads, and did wonderful business. And we liked all of the page ads in the *Elkhart Truth*, sponsored by cooperative advertisers with very generous allocation of space to the theatre and its attraction. Elkhart is the home of the Conn band-instrument company, and they liked "The Glenn Miller Story"—and Jack told us of the fine sponsored shows they run during three midweek days before Christmas, with no tickets on sale at the box office, and every seat given away by merchants as their Christmas gift to patrons. It's a great piece of merchandising, in the week before Christmas, when often there's not a soul stirring.

### Good Round Table Members

We have high regard for Manta & Rose theatres, here in the Round Table, for all managers are members, and contenders for the Quigley Awards, and regular readers of *MOTION PICTURE HERALD*. We hope that Jack Rose or Alex Manta or both of them will be here for the annual Quigley Award judging, scheduled early in May, this year. The Lido at Maywood, the Tivoli at Michigan City, the Indiana at Indiana Harbor, and the LaPorte theatre, at Laporte, Indiana, are all well known to our members as theatres that are on the beam, for better showmanship. Currently, the circuit is running a series of "Manager of the Month Merit Awards" which will reward the best showmanship effort each month throughout the year. No fancy entries, no gingerbread or gimcracks, just plain evidence of good management and the ability to produce business at the box office. We will be glad to report this contest from time to time as awards are made to individual managers.

## SHOWMEN IN ACTION

Joe DeSilva, manager of Schine's Playhouse theatre, Canandaigua, N. Y., got a whopping big New Moon trailer for the exploitation of "Long, Long Trailer"—then found an old ordinance prohibited parking a trailer on downtown streets, so he had to keep his ballyhoo moving—but it didn't matter a bit, for he toured the town.

At Schine's Auburn theatre, Auburn, N. Y., manager Jack Mitchell had better luck with the law, and they allowed him to park in front of the theatre, where the local New Moon dealer was on duty at all times to show people through, and cooperated with local advertising and radio spots.

Dick Cook, manager of Schine's Palace theatre, Corning, N. Y., found a local department store owner had a ranch in Colorado, near the location where "The Naked Spur" was filmed—and wanted all his friends and customers to see the picture.

Ken Carter, manager of Schine's Madison theatre, in Richmond, Ky., had a coloring contest in cooperation with a local newspaper on "Phantom of the Rue Morgue"—a natural for the youngsters to use the special coloring mats in the pressbook.

Seymour Morris has been making extra preparations for Schine Theatres to get special handling for MGM's "Rose Marie" and the headquarters publicity and advertising department in Gloverville has a brochure on the subject for showmen.

Merlin W. Paul, manager of Hunt's theatres, Wildwood, N. J., had over 2,000 ballots cast for his audience choice for the best picture, best actor, best actress and best cartoon idea, with local newspapers following the results a month in advance of the Academy Award selections.

Station WHB-TV, in Kansas City, advertised "A Movie a Day—In Your Own Home" on the amusement page of the *Kansas City Times*, offering their "Movie Matinee"—every weekday afternoon at 4 p. m.

Dick Weaver in on tour for United Artist's "Not for a Stranger"—upcoming Stanley Kramer picture, contacting editors and tieups to launch heavy publicity broadsides, with more than 1,000 newspapers interested in artist's conceptions of the appearance of hero of the novel, who is yet to be cast for the part.

Alvin Guggenheim, manager of the Yale theatre, Houston, Texas, sends photos of his realistic ballyhoo front display for the first neighborhood showing of Burt Lancaster in "His Majesty O'Keefe" which brought results at the box office.

James A. Carey, manager of the Hiway theatre, York, Pa., had excellent promotion for "Long, Long Trailer" with a really long, long trailer and the sponsorship of local Mercury and trailer dealers in making movie ballyhoo. Phillip Morris covered the countryside with posters for the picture.



What newer faces than these chubby, smiling baby faces, entered in a popularity contest sponsored by the Ladies Auxillary of the American Legion? Murray Spector, manager of the Skouras Plaza theatre, Englewood, N. J., found a showmanship natural to advertise his current attraction. He says, "Unfortunately, we couldn't use our stage due to the new CinemaScope screen"—and that's too bad.

# Hollywood Star a Welcome Visitor

Jack Sage, manager of the Michigan Theatre, Detroit, is an exhibitor who opens the door wide when opportunity in the form of big-time exploitation seeks entrance. And opportunity knocked with unmistakable emphasis when Paramount's "The Naked Jungle" was set to open at the Michigan.

"The Naked Jungle," a South American adventure drama, stars Charlton Heston. Mr. Sage, aware that the actor's parents are Detroit residents, at once saw his big opportunity. It should be easy, he reasoned, to persuade Heston to come to Detroit for the opening and engage in promotional activity on behalf of the film, for it would give the actor an opportunity to visit with his family. And it was easy.

In no time Mr. Sage and Paramount were working on the idea. A big schedule of opening day promotion activity was laid out for Heston who arrived at Willow Run Airport early that morning eager to work. His first stop was Station WWJ where he was interviewed on the "Fran Harris Reports" show. Shortly afterwards at the Sheraton Cadillac Hotel films were made of Heston for use that evening on Station WJBK-TV.

## Feeding the Press

Then came a press luncheon for the actor and his parents, Mr. and Mrs. Russell W. Carter. On hand were Helen Bower of the *Free Press*; Dick Osgood, Station WXYZ; Al Weitschat, *Detroit News*; Walter Stevenson, *Detroit Times*; Branch Manager Mike Simons and Mrs. Simons and Paramount field representative Art Leazenby, Jr. Always "The Naked Jungle" was Heston's main topic of conversation.

First order of business in the afternoon was a taped interview with Mr. Osgood for rebroadcast that evening. Next Heston was interviewed on radio by Paul Winters of WXYZ in the lobby of the Statler Hotel, where a large crowd of observers was on hand. The actor then hastened over to the Michigan Theatre where he greeted opening day crowds and long lines formed as Heston passed out autographed photographs



of himself to the patrons. Thereafter he went backstage at the Michigan for an interview with high school and college editors. After a two-hour respite during which he visited with his family the actor was back in the Michigan lobby again autographing photos for a long line of customers.

As his plane headed West that night, Heston must have been pretty well exhausted for it was indeed a big day. But it was also a big day at the Michigan's box-office. In Mr. Sage's own words it was the "best turnout of customers I have seen in the last two years." Obviously when he answered opportunity's knock this time an avalanche of dollars and good will poured in to start a highly successful run of "The Naked Jungle." And don't think manager Sage hasn't got his ear cocked for the sound of opportunity's knock again. He has.

## Arnold Gary Lets Patrons Draw the New Dimensions

Arnold Gary, manager of the College theatre, Birmingham, Alabama, has a wide screen in the new dimensions, so encourages his patrons to draw outlines, following suggestions on a herald, to show the new size as compared with the old screen, and as compared with TV, for devastating contrast. He makes his point when he says the new screen is "gigantic addition" to their entertainment. He also promoted a giveaway of Yellow Label Syrup, with a free jar to housewives, all day Wednesday, and that's better than dishes, in our book.

## Persuades Merchants to Use 24-Sheet Displays

Realizing that many merchants are hard put to find materials for window displays, John V. Ward, manager of the Seneca theatre, Niagara Falls, Ont., persuaded a local furniture dealer, with big window space, to use 24-sheets on "How To Marry A Millionaire" of those gals in their working clothes, which inspired equally interesting cut-out pictures to surround a double-truck, two-page cooperative newspaper ad in the *Evening Review*. Marilyn, Lauren and Betty could sell a lot of furniture, to other than millionaires.

# Defiance, O., Reports On "The Robe"

Defiance, Ohio, a town of about 10,000 population, is a good situation to report progress with new dimensions, and Elmer N. DeWitt, manager of Mallery Brothers Valentine theatre, gives us a good idea of the kind of promotion he used there. He wrote personal letters, to introduce his subject, to 46 school authorities, to 304 ministers of all faiths, and to 20 newspaper editors in his trading area. It's an excellent example of the direct approach, and it worked, to perfection. Special shows for schools, at 9:30 and 12 noon on school days, accounted for 17% of the total gross. Forty-six of the ministers took active part in the promotion of the picture, in their churches. Tear sheets show how effectively the twenty editors responded to a direct request to publicize something new and different. His other advertising forms, including newspaper display and the use of heralds, was up to the standard of the attraction, and he had a 10-day run, which was very considerably beyond expectations.

Just to prove that he could do the same thing in a variation, he used practically the same approach for "Martin Luther" with practically the same result. The town is about 50% Catholic, so, in this instance, he circulated the personal letter to 148 ministers, and 17,000 church discount tickets were used by 65 different churches, some as many as 40 miles away. Three local Lutheran ministers spearheaded the drive for "Martin Luther"—which incidentally, preceded "The Robe" in Defiance, at the Valentine, and played to about 70% of the population.



Ed Rosenfield, manager of the Trans-Lux Colony theatre, New York, made up his own 30x40 display for "Beat the Devil"—just using scissors, glue, some back number magazines and pressbook ads, plus, of course, his native ingenuity, to catch a ride on recent national magazine publicity for the stars.

## Visitors From Nearby



Leo Raelson, manager of the Trylon theatre, Rego Park, in the Borough of Queens, New York City, and Mrs. Raelson, were visitors at the Round Table. They didn't come far, nor do they come often, so it's news. Leo has been a member of the Round Table since 1933, and mostly on Long Island, just over the horizon, out of our window.

The Trylon runs single features, and Leo tries for the best short subjects, and gets them. The house seats 600, but he says, "we do better than some that seat 2,000." In other words, his discriminating audience likes quality rather than quantity, and prefer his style of showmanship. He runs frequent sponsored children's shows as morning matinees, but doesn't encourage patronage of youngsters at other hours. His patrons also like to enjoy the program, and not be bothered with small fry.

## Direct Mail to the Interested Audience

Miss Helen Johnson, manager of the State theatre, Statesville, N. C.—who will receive her membership card in the Round Table just as soon as our Secretary gets back from her vacation—used mimeographed postcards to advantage, contacting certain groups and organizations. For example, on "Flight Nurse" she addressed all hospital alumni in the country, and for "Cease Fire" cards were sent to over 200 members of the V. F. W. and Korean Veterans in the area. She studies her pressbooks avidly (so Mr. Agle tells us) and finds the special interest for the special audience.

## Suggestion Box for Audience Program

R. E. Agle sends in a novel stunt, devised by James "Starkey" Howard, live-wire manager of the Stateville Theatre Corporation's Air Vue and Waco Drive-In theatres, Goldsboro, N. C. Starkey uses a suggestion box, in which patrons deposit their best stories, funny happenings, gags and stunts regarding the family, which he uses over the P. A. system in an impromptu "Yak Yak" program, giving his patrons a part in the show, and providing lots of room for plugs for the theatres under his management. And if Starkey didn't know, that's how Walter Winchell got his start—with a suggestion box in the old N. V. A. Club, in New York.

# Selling Approach

**NEW FACES—20th Century-Fox.** CinemaScope, in Technicolor, with Stereophonic Sound. You've got a front row seat for a fabulous Broadway musical revue, with its stars, songs, dances, fun. It's theatre excitement intact. At popular prices, filmed in the new magic of CinemaScope. Eartha Kitt sings "Santa Baby"—"C'est Si Bon"—"Uskudara"—tops of new talents, in new dimensions. All members of the Original Broadway Company, filmed directly from the Original Broadway production. Excellent 24-sheet made for special lobby or marquee display. Other posters in suitable style. Throwaway herald keys the campaign with showmanship approach. Newspaper ad mats are in generous size and shape, to sell an expensive musical show at movie prices. Some of the 2-column ads, while using large space up and down the page, will attract notable attention. The complete campaign mat at 35c from National Screen, gives six ad mats in one- and two-column width and two publicity mats, all for the low price. Naturally, music and record tieups are tops, and radio disc-jockey cooperation is a natural. You can praise "New Faces" for exactly what it is—something new and different.

Capt. Volney Phifer is on the road with Gypsy Colt in the flesh, making personal appearances. You may find them in front of your theatre—better look now. And if not, there's always a colt or a pony to play the role, in any community, even the smallest. Six-sheet and window card have action picture of the Colt, with the cast of attractive young people. A set of 8x10 color prints will fill up a special lobby frame. The newspaper ad mats are in modest sizes and generous variety but the complete campaign mat, selling at 35c, contains everything needed for small situations, nine ad mats and slugs, two publicity mats and some linotype borders. The publicity mats show the nice youngster, Dionna Corcoran, who is the lead in the picture, co-starred with Gypsy Colt, Ward Bond and Francis Dee. It's an answer to the prayer of exhibitors who ask for family pictures in old dimensions.

**THE NAKED JUNGLE—Paramount.** In color by Technicolor. The picture about the MARABUNTA! Proving that curiosity about what the word means will sell tickets, and probably that it means something exciting. Eleanor Parker and Charlton Heston, in an adventure film, produced by George Pal, and that is another promise of something unusual. The dread MARABUNTA, nature's deadliest force, a living terror twenty miles long and two miles wide, the only thing on earth that could bring these two together! Terrifying realism! Now, if you're not curious, you never will be. 24-sheet and all posters are exactly what the Doctor ordered for special lobby and marquee display. There's a herald, not illustrated in the pressbook, but the newspaper ad mats have a distinctive sales angle, and will sell the mystery of MARABUNTA along with sex. Even the pressbook is exciting! The complete campaign mat at 35c from National Screen contains nine ad mats and slug, along with two publicity mats, but you really need one of the large display mats to sell MARABUNTA. We're beginning to wonder what it is. A set of teasers looks unfinished, but maybe that's the idea. Seriously, there are some good ads in this novel selling approach. We'll have to go over to the Mayfair on Broadway and find out what this is about.

**CALLING SCOTLAND YARD—Paramount.** Six exciting new mystery featurettes, 3-reel, 27-minute films to supply every exciting box office element. The answer to the problem in "weaning" an audience from a double-feature policy. Starring Paul Douglas as "the story teller" with such titles as "The Sable Scarf"—"The Javanese Dagger"—"The Missing Passenger"—"Present for the Bride"—"The Final Twist" and "Falstaff's Fur Coat." No paper larger than one-sheets, but this poster and a set of four 11x14 lobby display cards, at National Screen, on each separate attraction. Also, as the bargain, complete campaign mat for small situations, selling for 35c and including at least six ad mats and slugs, plus two publicity mats, for each release of this series. First time such advertising aids have ever been supplied for a picture of less than feature length. But you can handle "Scotland Yard" on terms equal to the second feature on a double bill, with more satisfaction and at less cost. The pressbook is complete in itself and will provide ideas and inspiration to showmen in selling this group of films.

**GYPSY COLT—MGM.** Most amazing animal star on the screen, in exciting color. A thrilling story of escape and pursuit in the wilderness. With the fury of a wild animal, Gypsy Colt conquers the dangers of the West. MGM had good experience with pictures on this order, and right now,

**FILMACK**  
Service Is Quick  
Like A Bunny

Trailers  
When You  
Need Them



Trailers  
Famous  
For Quality

1327 S. Wabash Ave.  
CHICAGO 5, ILL. 60605

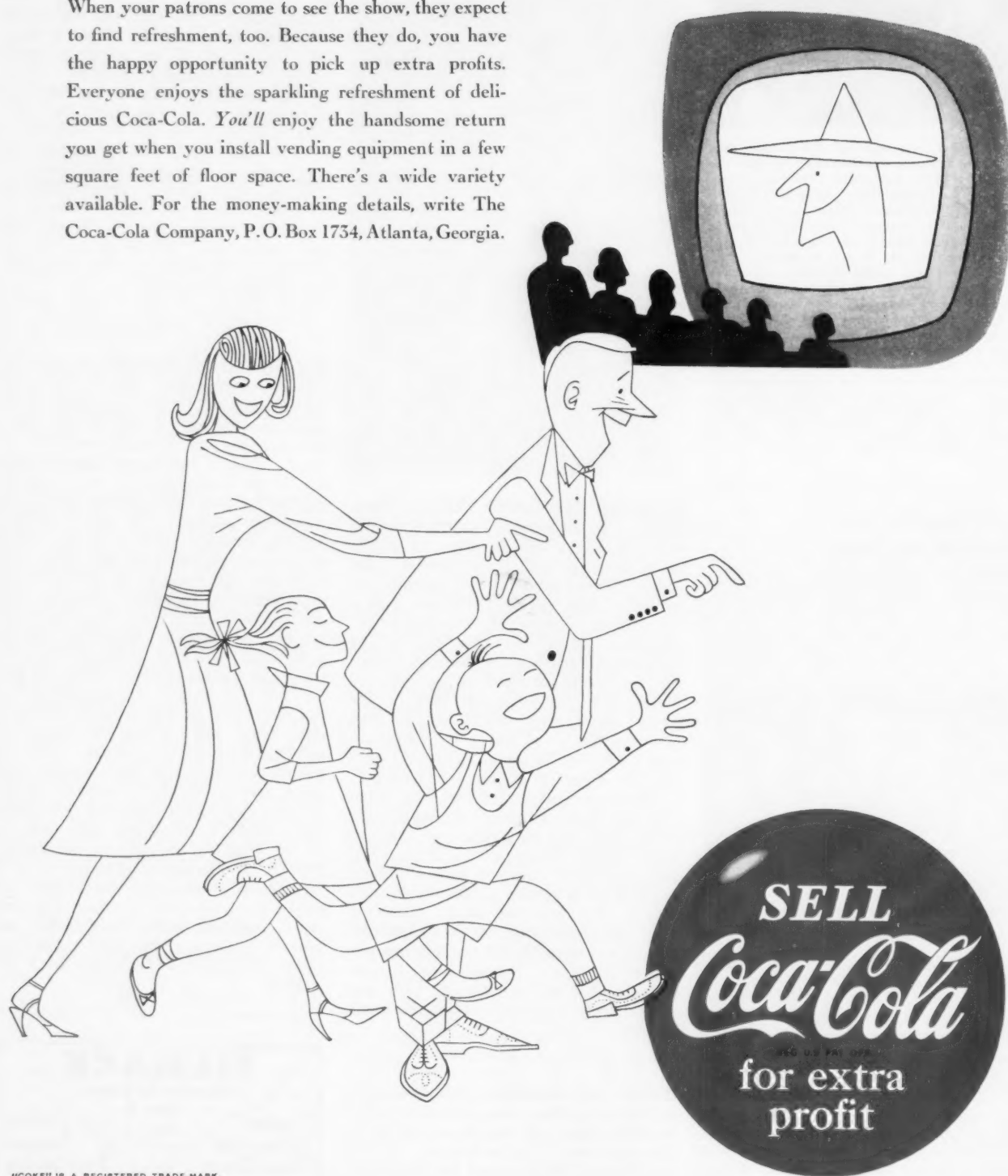
630 NINTH AVENUE  
NEW YORK 36, N.Y.



*In your theater, too...*

**everybody  
goes for Coke!**

When your patrons come to see the show, they expect to find refreshment, too. Because they do, you have the happy opportunity to pick up extra profits. Everyone enjoys the sparkling refreshment of delicious Coca-Cola. *You'll* enjoy the handsome return you get when you install vending equipment in a few square feet of floor space. There's a wide variety available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



"COKE" IS A REGISTERED TRADE-MARK.

# THEATRE SALES



GEORGE SCHUTZ, Director

CARL R. MOS, RICHARD GERTNER, Associate Editors

## Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

# Exhibitors Evaluate the Status of the Snack Bar

In the questionnaire of the Sixth Annual Theatre Refreshment Sales Survey (results of which are reported in the 1954 Better Theatres' Market Guide, published in March) theatre operators were also asked to express opinions on vending needs and policy. Here is a digest of what they had to say in reply.

OUT OF THEIR continually developing experience with refreshment service, theatre exhibitors have acquired over the years some very definite opinions about all its phases of operation. Again this year, as a part of the Sixth Annual Refreshment Sales Survey of indoor and drive-in theatres, operators were asked to express themselves on their vending policies and needs in whatever respect they saw fit. Their comments were just as candid and outspoken as last year and provide an informative picture of the status of the theatre refreshment business today—including what is good about it and how it can be improved.

(The general report on results of the vending survey was published in the Better Theatres' Market Guide Number, issued March 27th as Section 2 of the Herald.

At that time also the 1954 Theatres Sales Champions—the brands of candy and soft drinks that lead in sales as reported by exhibitors—were announced. This list is reprinted in this issue on page 4-R.)

In analyzing the special comments appended to the survey this year one aspect that was especially notable was the lack of condemnation of theatre refreshment service as a "nuisance." Last year a number of indoor exhibitors so termed it in rather vehement language. On the other hand, several operators this year made special mention of a "terrific" growth in business. As one of them put it, "the snack bar is rapidly becoming a major instead of a minor source of income. And we are constantly on the lookout for means of improving our sales."

Another exhibitor (in Maine) reported

that recently he considerably enlarged his refreshment stand, having previously sold only popcorn and ice cream. "Last year our sales percentage-wise to attendance were 87%," he explained, "but after renovation they jumped to 134%!"

While wholeheartedly agreeing with the importance of refreshment sales to theatre income, however, some exhibitors expressed a growing concern over the problems of the costs of merchandise and setting prices to charge the customers. Seeking a solution, an operator in Mississippi, who caters to low-income patronage, reports he keeps prices as low as possible and concentrates on a high volume of sales. So far that is working out well, he says.

In contrast to that method some exhibitors are starting to emphasize selling higher-priced merchandise. One in Oregon relates that he has changed his candy stock to 10c and 30c items almost exclusively and that they are proving very popular. Similarly, a manager in Indiana has found that "concentration on the higher-priced articles usually increases the total revenue." In some areas, he adds, raising "nickel" candy to 6c or 7c works fine. "However in most neighborhoods this policy reverses the revenue," he has found.

An exhibitor in Illinois has tackled the profit problem with candy by stocking only ten-cent bars. "That way," he explains, "the children know exactly how much

money to bring from home. Since adopting this policy, our sales are much greater."

Still another manager in Florida, however, citing the problem of price, complains that "the children don't have the amount of money they used to have." And he has no solution for that!

A large 1c candy business is reported by a Wisconsin operator, who attributes it to the fact that his children's admission price is 14c.

To the manufacturers and distributors of candy the exhibitors offered a number of suggestions as to how they might improve their service to theatres. Indeed this particular subject was referred to more often in the survey than any other.

The main bone of contention with candy seems to be the manner and size in which it is packaged, but there is disagreement among the exhibitors as to what they want. Where one would like to have *all* candy in 100 count, another with the same size theatre (300 seats) wants a 24 or 48 count rather than 100 or 120. The latter's reasons are that he would be able to offer his patrons a "greater variety and fresher product."

The "blown-up candy package with a small bar inside and a cardboard stiffener to make it hold its shape" was scored by an operator in Rhode Island. "I have had plenty of kicks on account of this," he complains.

And an exhibitor in Minnesota would like assistance from candy manufacturers in devising a "fool-proof" inventory control. His suggestion is that each candy bar or box should be numbered with a duplicate tab to be torn off at the time of sale. "The tab should contain the name of the bar," he states, "and the removed tab should be placed on a spindle after each sale."

"Such a system," he declares, "would eliminate theft and provide a double check to see that attendants rotate the stock to prevent it from becoming stale." He suggests that the numbers go up to 10,000 and then start over.

Further in regard to candy, a manager in Texas expresses the hope that "with the general trend toward the large dime bar, manufacturers won't forget to package the nickel size attractively."

Manufacturers in all the fields—including

ing beverages and ice cream as well as candy—were once again heavily scored by the polled exhibitors for their lack of assistance in providing sufficient promotional material especially designed for theatre use.

"Such display matter should be provided at no cost to the theatres," declares an operator in California, "to help give the stand an ever pleasing, different and appetizing appearance. This promotion will help sell merchandise many times over. I also think manufacturers should change the wrappers on their products occasionally to stimulate interest and sales appeal."

"At the present time," he concludes, "there is one company in particular that is cooperating with theatres in respect to such material—the Coca-Cola Company. And they are selling their product, too!"

## AUTOMATIC VENDING UNITS

Regarding the value of automatic vending machines for indoor theatres, there is again divided opinion among theatre men. A good many theatres—particularly in the larger cities—have a machine adjacent to the snack bar and sometimes up in the balcony. On the other hand, some small theatres have *only* machines to dispense refreshments. Those who favor them believe they increase the volume of sales and also profits.

To a manager in Georgia the venders are fine for soft drinks—but otherwise "taboo" he says. "We get more sales from a self-service display than any five vending machines would supply," he avows, adding that "when customers see full boxes they know the candy is fresh, and it has added appeal."

A Missouri exhibitor has found that vending machines are "not so good in our theatre. We have two 1c venders, but the kids are putting slugs in them all the time and they try to damage them by stuffing paper and candy in the coin slots. If we had any more of such venders of any type, we would be forced to hire a man to watch them!"

The need for a candy machine with a 6c coin mechanism was cited by one exhibitor while another would like to have vending machines furnished theatres on a percentage basis exclusively. Finally regarding these machines, an operator in Colorado believes that representatives from the companies should call on theatres more often—at least, he says, every six months.

Several of the operators responding to the survey offered statements of general policy which they have found helpful to the operation. From Michigan comes a reaffirmation of the importance of courtesy. "A smile and thank you, sir, are strictly in force here," it is pointed out, "and we have a sign prominently displayed that states 'your

(Continued on page 4-R)

## Variety in Back Bar Display



Promoting the sale of theatre ticket books.

INGENIOUS use of the refreshment stand back bar to promote a variety of products is demonstrated in these displays arranged at the Paramount theatre in Monroton, New Brunswick, by manager T. Murray Lynch. The availability of theatre ticket books was tied in with the Valentine holiday as shown at left. When buttered popcorn was first introduced, it was exploited through the display at left below. And "Popcorn Week" was heralded with the attractive arrangement at right below.



Heralding the arrival of Popcorn Week.



Display announcing buttered popcorn.





# FREE!

## 11 Sales-Tested Armour Intermission Shorts

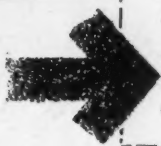


### These One-Minute Color Food Films Boosted C. E. Cook's Concession Sales 33⅓%

Concession owners and drive-in operators from all parts of the country have reported amazing increases after using Armour intermission shorts. Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started using Armour intermission shorts last June 9th, and on that first night my hot dog business increased 25%. For the entire season my total concession business picked up around 33⅓% over the previous year!"

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! These color films have musical backgrounds by Bing Crosby's Starlighters and are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Armour and Company will send you an illustrated folder with complete information on these 11 intermission shorts.

**MAIL TODAY**



ARMOUR AND COMPANY

MPH-3

Fresh & Smoked Sausage Dept., Union Stock Yards  
Chicago 9, Illinois

Please send me your folder with complete information on  
Armour and Company's intermission shorts.

Name \_\_\_\_\_

Theater Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(Continued from page 2-R)  
purchase free if we fail to say thank you.' The attendant must pay if she forgets."

And from Wisconsin come suggestions for placing equipment at the stand and types of merchandise to offer. The operator states: "The beverage unit should be built into the stand. Buttered popcorn should be featured on top of the counter and a noiseless bag should be provided for plain corn by request. Don't undersell the value of ice cream; your sales will double with self-service freezers. With candy handle only top brand names and fast sellers and never

more than two five centers for ten centers. Fill the remaining space with attractively displayed bag and box candy that can be taken home by the patron. And take time to train your staff in ways to make more vending dollars."

## Drive-In Theatres

ASKED FOR any general remarks on the refreshment operation at his drive-in theatre, an exhibitor in Mississippi replied thus: "None except that if it

weren't for the concession stand, we wouldn't be in business!" While that terse comment may be an exaggeration as far as the average drive-in operator is concerned, it does give a fair indication of the important place the snack bar has earned for itself in the outdoor theatre field.

Like many of their indoor colleagues, the drive-in managers responding to the survey expressed concern over the matter of merchandise costs and prices to charge the customer. The latter problem, as they phrased it, is keeping prices "fair" or "regular" or "popular" or "no higher than outside prices." In this respect a Florida exhibitor warns of the danger of seeking to "get 10c for 5c worth of merchandise."

An operator in Michigan has found that it helps sales to keep prices at "even money" (except for cigars) and also facilitates making change. Though there is a sales tax in that state, he does not collect it. "Our items are priced to discourage the bringing in of foods and drinks from outside, and that way they are a box-office stimulant." He feels also that too many drive-ins act as "clip-joints" merely because they are able to get away with it. "Smaller community operations cannot do this and make friends."

## PERFORMANCE COMES FIRST

The importance of not letting the snack service overshadow the main function of the drive-in—motion picture entertainment—was similarly cited by several of the polled exhibitors. "Never give the impression," says one from Kentucky, "that the performance is merely an adjunct of the snack bar. Let the stand speak pretty much for itself and it will make as much money as the theatre. There should be no carnival atmosphere about the operation."

Expanding the subject further, this exhibitor goes on to say that "overplugging will not pay off over a long period of time." As an example he cites the recent cut he made in the running time of his intermission—from ten minutes to three. "Per capita sales greatly increased," he declares, "which proves that people should not be made captives by long breaks. They will buy if they are hungry and the prices are right with or without breaks."

However, an operator in Georgia relates he has found that the ten-minute intermission works fine provided a trailer is run during the whole period. This not only prevents restlessness and stops the blowing of horns, but it helps boost sales, he points out. And an exhibitor in California has discovered that a sales promotional announcement over the loudspeaker system by the manager about half-way through the intermission period produces a last-minute buying spurt at the stand.

Frequent changes in their service systems  
(Continued on page 10-R)

## Theatre Sales Champions

... best-selling candies and soft drinks named in survey



### CANDY

Almond Joy  
Baby Ruth  
Brock Assortment  
Butterfinger  
Clark Bar  
Goobers  
Mr. Goodbar  
Hershey Bars  
Hollywood Milk Shake  
Jujyfruits  
M & M's  
Malted Milk Balls  
Mars  
Mason Dots  
Milk Duds  
Milky Way  
Mounds  
Necco Peppermints  
Nestle Bars

Oh Henry  
Planter's Peanuts  
Pom Poms  
Powerhouse  
Peanut Butter Cup  
Raisinets  
Switzer's Licorice  
Three Musketeers  
Tootsie Roll  
Welch Jr. Mints

### BEVERAGES

Canada Dry  
Orange and Grape  
Coca-Cola  
Dad's Root Beer  
Hires Root Beer  
Mission Orange  
Orange Crush  
Pepsi-Cola  
Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: Almond Joy and Mounds, Peter Paul, Inc., Hingham, Mass.; Baby Ruth and Butterfinger, Curtiss Candy Company, Chicago; Goobers and Raisinets, Blumenthal Bros., Philadelphia; Mr. Goodbar, Hershey Chocolate Corporation, Hershey, Pa.; Jujyfruits, Henry Heide Company, New York; M & M's, Marsley & House, Newark, N. J.; Malted Milk Balls and Powerhouse, Walter H. Johnson Candy Company, Chicago; Mars, Milky Way, and Three Musketeers, Mars, Inc., Chicago; Milk Duds, M. J. Hollway Company, Chicago; Necco Peppermints, New England Candy Company, Cambridge, Mass.; Oh Henry, Williamson Candy Company, Chicago; Pom Poms and Jr. Mints, James G. Welch Company, Cambridge, Mass.; Peanut Butter Cup, H. E. Reese Candy Company, Hershey, Pa.; Tootsie Roll, Tootsie Company of America, Hoboken, N. J.

# MERCHANDISE MART

★ *news of products for the theatre  
refreshment service and their manufacturers*

## Manual On Drive-In Refreshment Operation

A NEW booklet containing information on various aspects of drive-in refreshment service, entitled "Design and Operation of Your Drive-In Concession," has been prepared by Manley, Inc., Kansas City, Mo.

The 36-page booklet, which is illustrated with many photographs and drawings, has material divided into four general categories: operation, layout, equipment and supplies.

In an introduction to the "ABC's of Drive-in Concessions," it is pointed out that there are two prime requisites for successful operations—proper location and speed of service. About the former it is observed that the building "should be located as near as possible to the center of the parking area to make it conveniently accessible to patrons." And speed of service—handling customers quickly during the short break periods—is said to depend

gested menu," including prices, and a "suggested starting inventory." This section also discusses material requiring special preparation, including deviled meat sandwiches and french fried potatoes. Next the problems of storage space, electric and water supply, types of equipment, and inventory forms are examined. In conclusion this section has an outline of special merchandising and sales training tips designed to help boost sales and profits.

Part 2 of the booklet, "Layout," has diagrams of the various possible types of service. Station-type service is recommended for small drive-ins—400-car capacity and less—while the cafeteria is declared "most practical for those with 800-car capacity." It is pointed out that the service designs pictured are all "adaptable either to station or cafeteria service depending upon specific needs and desires."

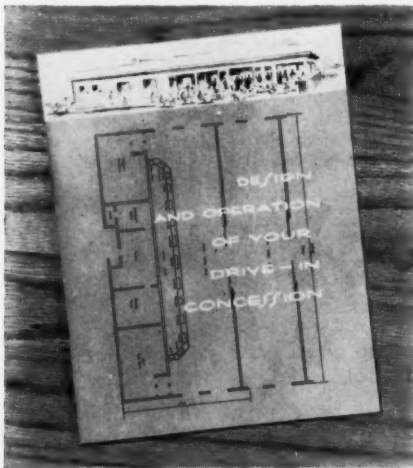
In the section on "Equipment," there are detailed diagrams and specifications of the company's various models of popcorn machines, including the "Super Stadium," "Aristocrat," "Stadium," "Counter Stadium," "Display Console Model," and "Elevator Model." There are also pictures and descriptions of the Manley "Ice-O-Bar" drink dispenser; Buckingham beverage dispensers; the Manley "Frank-Bank," a frankfurter steamer and bun warmer; the Manley Hamburger Grill; and various "Hotpoint" cooking equipment models.

The final section in the booklet, "Supplies," contains data on Manley's popcorn, popcorn salt, seasoning, bags and boxes, and kettle cleaner.

Prepared especially to give drive-in operators the benefit of Manley's 30 years' experience in the refreshment service field, the booklet also contains advice pertaining to snack bar operation in indoor theatres. A free copy of the manual may be obtained by writing the company (1920 Wyandotte Street, Kansas City 8, Mo.)

## CALIFORNIA CANDY GROWS

California is now the fifth largest candy producing center in the United States and the second largest candy consuming state,



on proper layout of the stand, adequate personnel to handle crowds, modern equipment, and thoughtful organization.

In the section on "Operation" the subject of what food items should be offered is thoroughly explored, including the gross profit potential of each and the volume that can be expected. There is a "sug-



## The Best Drive-ins Are Featuring

# popsit plus!

the ONE popping oil that

## DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

# popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

... pops  
corn, fries burgers,  
hot dogs, french fries  
... is always liquid ...  
comes in easy-to-use  
gallon can . . . no  
waste.



according to a report by Philip P. Gott, president of the National Confectioners' Association, delivered at the Western Candy Conference of manufacturers and suppliers held in San Francisco last month. Mr. Gott said the state's sales volume in 1953 accounted for over 4% of the total U. S. candy sales (wholesale level) which was an increase of 3% over 1952. The candy sales volume for the country as a whole increased only 1% in that same period. "California's continued growth as a candy producing area is mainly due to the local candy industry's ability to produce quality candy at fair price," Gott said.

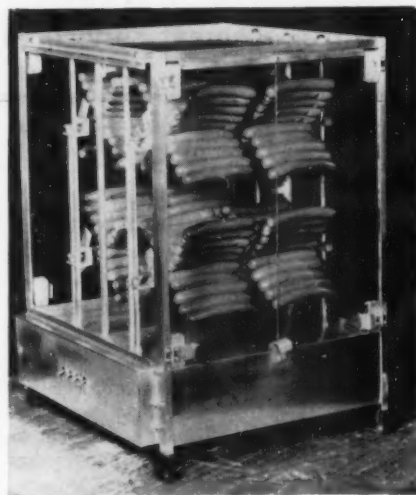
## Rotisserie with 160 Frankfurter Capacity

AN "INFRA-RED" rotisserie designed to barbecue 160 frankfurters at a time within a few minutes has been marketed by the Bell Engineering Company, Lynn, Mass. The unit is glass-enclosed on all four sides for counter display.

Called the "Barbe-Cutie," the equipment has four spits per machine. There is a warming griddle on top to keep an extra stock of finished products fresh and hot or

to griddle other foods. The unit is constructed of heavy gauge aluminum. Heat switches are adjustable to high or low, and there is a separate switch to rotate the foods without heat for display purposes.

Dimensions of the unit are: width, 17



inches; length, 20 inches; height, 27 inches. There are two motors and the unit plugs into a 115 volt a. c. outlet. Spits are also available for barbecuing chickens and roasts.

## Such popularity must be deserved!

# Mason DOTS



**a theatre Sales Champion!**

## MASON, AU & MAGENHEIMER

Box 549, Mineola, L. I., N. Y.

## Automatic Ice-Shaver For Variety of Uses

AN AUTOMATIC ice-shaving machine for use in making sno-balls, sno-juleps, sno-parfaits, sno-cones and coolers and also for icing fountain drinks, has been marketed by the Sno-Master Manufacturing Company, Baltimore, Md.

Called the "Sno-Master," the unit is designed to produce uniform, finely shaved ice at the touch of a lever. It is operated by a General Electric 1/4 h.p. motor, equipped with an 8-foot rubber-covered wire and ground connection. The base of the unit is aluminum, finished with baked crinkled enamel.

Holding 25 pounds of ice, the hopper is constructed of 18-gauge brass. It is chrome plated and insulated with two inches of fiber-glass. The mercury switch is rubber-dipped and has rubber-covered leads. The switch lever is equipped with a rubber bumper to protect glasses from breakage.

The three tool steel blades are fixed, requiring no adjustment. For drainage the unit is equipped with inter-connecting copper tubing and 3 feet of rubber hose. The cutter disc is cast aluminum and equipped with an agitator.

Dimensions of the unit are as follows: height, 31 inches; base, 10 1/2 by 20 inches; with 12 by 10 inches of counter space required. The machine weighs approxi-

mately 80 pounds crated and 70 pounds net. It is being distributed by branches of National Theatre Supply.

## Candy Makers Request Cocoa Bean Survey

A THOROUGH survey of the critical world cocoa bean situation by the Department of Commerce has been requested by the National Confectioners' Association, Chicago, in an effort to ease the high price of cocoa beans which is declared to be "resulting in an increasing scarcity of chocolate products in the United States."

"An increase of over 1000% in the price of cocoa beans since 1941 warrants an explanation in our opinion," declared Philip P. Gott, the association's president, in a letter delivered to Jacob Schaffer, Chief, Food Division, BDSA, Department of Commerce, Washington, D. C.

The letter then asks: "Is the increase caused by (1) the estimated drop in world cocoa bean production or (2) the increased demand for beans by the United Kingdom and is this demand for consumption within the United Kingdom or for export; or (3) is production really down or are supplies being withheld by farmers, shippers or marketing agencies; or (4) are funds retained by the marketing boards for production promotion unreasonably large?"

"These are questions that U. S. candy manufacturers want the answers to," Mr.

Gott said. "The increased cost of cocoa beans not only threatens the expansion of the confectionary business of the United States but is also a great detriment to the cocoa bean farmers and to the development of helpful international relations," he emphasized. An increase in production of non-chocolate items or development of new types of confections is inevitable according to many candy manufacturers unless some price relief is available, he said.

"U. S. candy manufacturers want more facts," he pointed out, asking for a survey of the world situation in cocoa beans. The facts should be revealed by a survey which

would cover these points: the volume of the cocoa bean producing crop and stocks on hand in all producing countries; the changes in distribution; increase in export duties; the effect which currency values may have on encouraging shipment of beans from one country to another and any other factors which might create the current situation, Gott said.

## NEW PEPSI-COLA BROCHURE

AN ILLUSTRATED brochure containing descriptions of equipment avail-

## POPCORN AND CANDY DISPENSER



This combination candy and popcorn machine was made into a console unit by the stagehands at Loew's theatre, Rochester, N. Y. Prominently placed in the lobby, the new dispenser is reported to attract a good deal of patron attention through its two-tone coloring and neon lighting.

BETTER REFRESHMENT MERCHANDISING

# The house is packed for Nestlé's Bars!

### SENSATIONAL NESTLÉ'S CRUNCH BAR

The all-out favorite of the fans — that milk chocolate bar with the crunchy goodness.

### NESTLÉ'S NEW COCONUT BAR

Another Nestlé winner — rich milk chocolate, with shredded coconut, for delicious delightful eating.

PERENNIAL STARS —  
NESTLÉ'S MILK AND ALMOND  
When your patrons  
think of fine chocolate,  
these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL!"  
Nestlé's Bars on network TV will reach  
your customers  
every single week.  
Coast - to - coast  
hookup on 53 stations!

Crunch, Milk and Almond  
available in 5¢ and 10¢ sizes.  
Coconut in 10¢ size only. All  
sizes packed 100 bars per case.

See your Nestlé Representative  
or write for more details to

**THE NESTLÉ COMPANY, INC.**  
2 William St., White Plains, N. Y.

able for dispensing Pepsi-Cola and point-of-sale material for promoting the product in theatres has been issued by the Pepsi-Cola Company, New York. Dispenser models pictured and described include rail, counter and island base types in addition to an "iced fountainette" with up to three different dispensing heads and a "concession unit" designed for handling crowds at intermissions or "hold outs" when the load climbs to a fast peak. The brochure also

reprints several testimonial letters from theatre exhibitors. It was prepared for the company by Perry Wachtel, head of De Perri Advertising, Inc., New York.

## Frankfurter Broiler For Counter Display

A NEW frankfurter broiler with rotisserie action, constructed largely

of glass so that it may be used for counter display to stimulate sales, has been marketed by the Hollywood Servemaster Company, Kansas City, Mo.

Called the "Roto-Grille," the unit has a drum with a capacity of from one to 60 frankfurters per load. The drum is removable and may be interchanged with an additional drum which can be provided for re-loading.

The exterior of the unit is finished in flashing chrome. All interior parts are stainless steel and metal-plated. A bun warming compartment with a capacity of

## Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

### ADVERTISERS' PAGE AND REFERENCE NUMBERS:

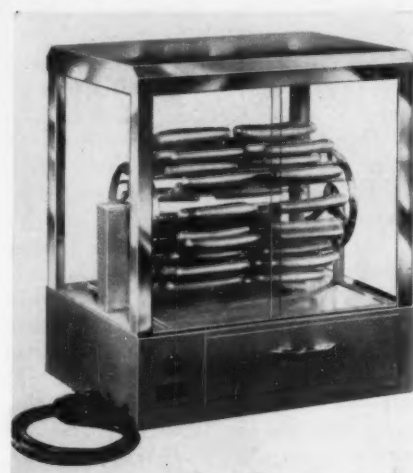
• If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).

Ref. No.	Page No.
1—ARMOUR & COMPANY .....	3-R
2—THE COCA-COLA COMPANY .....	1-A
3—J. J. CONNOLLY, Inc. ....	9-R
4—MASON, AU & MAGENHEIMER .....	6-R
5—THE NESTLE COMPANY .....	7-R
6—C. F. SIMONINS' & SONS, Inc. ....	5-R

### REFERENCES FOR ADDITIONAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin	115—Gum machines
101—Beverage dispensers, counter	116—Ice cream cabinets
102—Butter	117—Mixers, malteds, etc.
103—Candy bars	118—Popcorn, raw
104—Candy specialties	119—Popcorn machines
105—Candy machines	120—Popcorn warmers
106—Cash drawers	121—Scales, coin-operated
107—Cigarette machines	122—Soda fountains
108—Coffee-makers	123—Soft drinks, bottle
109—Custard freezers	124—Soft drinks, syrup
110—Films, snack bar adv.	125—Showcases
111—Food specialties	126—Vending carts
112—French fryers	127—Warmers, buns, etc.
113—Gum, chewing	



approximately five dozen buns is also provided.

The unit cooks the frankfurters by the "Infra-Red" process, which is designed to prepare them in a few minutes and also hold them for hours without deterioration. Barbecued frankfurters can be prepared by swabbing them as they rotate with a special sauce.

### BRECHT INTERESTS SOLD

Controlling interests in the Brecht Candy Company, Denver, have been purchased by L. N. Duryea and Associates, Chicago, operators of King Cole Candies, Inc., Chicago, which manufactures bar and bulk candies mainly for sale through variety chain stores. Mr. Duryea will become president of the Brecht Company through the sale, and Frank E. Whitmer, now vice-president in charge of sales for the King Cole firm, will assist him.

### REPORT ON CANDY SALES

Candy manufacturer - wholesalers increased sales 8% in January compared with the previous month, according to the latest report issued by the Bureau of the Census, U. S. Department of Commerce. In sharp contrast, sales by manufacturer-retailers were 16% below January 1953 figures and declined 71% from December 1953.

## INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To BETTER REFRESHMENT MERCHANDISING Department:  
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name ..... Theatre .....

Address .....



## Systems for Serving Soft Ice Cream Products

EQUIPMENT for preparing and serving soft ice cream products designed to eliminate the necessity of using the "hand-dipping" method of service has been announced by the Sweden Freezer Manufacturing Company, Seattle, Wash., makers of "Soft-Serv" and milk shake making and dispensing units.

The company calls its service set-up the "Sweden System of Automatic Fountain Operation." It employs two machines—a "Soft-Serv" freezer in which is made soft ice cream for use in cones and in preparing sundaes, sodas and floats; and the "Frigid-mixer," in which is made a milk shake base that needs only the addition of flavoring and a few seconds on the mixer before serving.

The machines are completely automatic in operation and require only toe pressure on a foot switch to draw the product. A special mix-feeding arrangement automatically adds mix to the cylinder from a refrigerated reserve mix tank recessed into the top as the product is drawn from the machine.

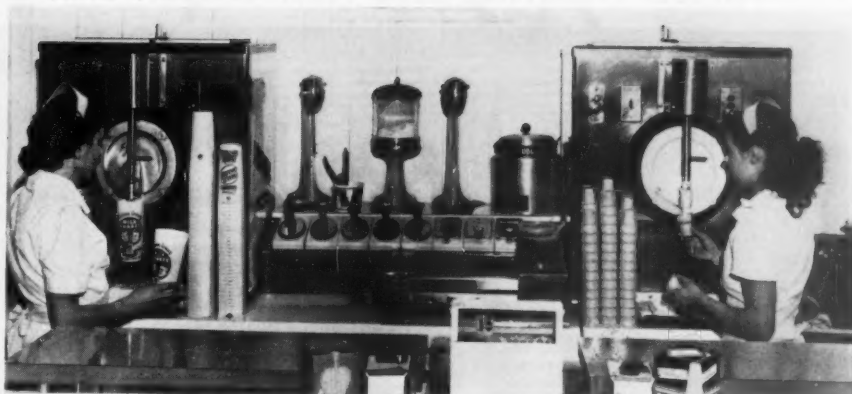
The new system is available in several sizes of combinations depending upon requirements. The company states that it will analyze each individual operation to determine what adoption of the set-up can do for the exhibitor. Requests for the analysis should be made to local Sweden dealers or the company's home office (3401 Seventeenth Avenue West, Seattle, 99.)

### APCO DISPENSERS DEMONSTRATED

More than 200 operators from the Illinois-Indiana-Wisconsin areas attended a recent private showing by Apco, Inc., New York, of its complete line of automatic "SodaShoppe" soft drink cup dispensers in the Illinois Room of the Palmer House, Chicago. Greeting the guests was Mel Rapp, vice-president of Apco, and other members of the company present included Danny Gould, Mid-West divisional manager; Bill Kirschke, regional representative in Indiana; Claude Robarge, regional representative in Wisconsin; and Ray Joschko, chief engineer at the Apco factory in Minneapolis.

### JOHNSON EXPANDS FACTORY

Plans for constructing two additional floors in its factory in Chicago have been announced by the Walter Johnson Candy Company. The extra room will be used for shipping purposes, it is reported, and will add several thousand feet of space to the plant.



The "Sweden System of Automatic Fountain Operation." See story at left for details of the set-up.

## A NATURAL for Movie Theatres!



### CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of  
• INDOOR THEATRES • DRIVE-INS

## Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping EXTRA PROFITS with one or more ROLL-A-GRILLS:

Rialto Theatre, Tulsa, Okla.	Castle Theatre, Kansas City, Missouri
Twin Palms Drive-In Theatre, Corpus Christi, Texas	Starlite Drive-In Theatre, Rock Springs, Wyoming
Hollywood Theatre, Leavenworth, Kansas	Bailey Theatre, Atlanta, Ga.
Kokomo Drive-In Theatre, Kokomo, Indiana	Twilight Drive-In Theatre, Livingston, Montana
Renfro Drive-In Theatre, Vancouver, Washington	Orpheum Theatre, Flagstaff, Arizona
Roosevelt Theatre, St. Louis, Missouri	De-Drive-In Theatre, Mobile, Alabama
Pekin Theatre, Montgomery, Alabama	Shannon Theatre, Portageville, Missouri
Mesa Drive-In Theatre, Yuma, Arizona	Joy Drive-In Theatre, Anthony, New Mexico
Columbia Theatre, Dayton, Ohio	State Theatre, Chamberlain, S. Dakota
Broken Bow Drive-In, Broken Bow, Nebraska	Albany Drive-In Theatre, Albany, Oregon
Bell Theatre, Indianapolis, Indiana	Ritz Theatre, Daytona Beach, Florida
St. Joseph Auto Theatre, St. Joseph, Michigan	Civic Center Theatre, Great Falls, Mont.
Studio Theatre, Sacramento, California	Sandy Boulevard Drive-In Theatre, Portland, Oregon
Hubbard Drive-In Theatre, Hubbard, Oregon	East Drive-In Theatre, Morehead City, N. C.
Lincoln Theatre, Tampa, Florida	Pat's Auto Theatre, Smelterville, Idaho
Elwood Drive-In Theatre, Elwood, Indiana	

### "LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

**NO SMOKE—NO ODORS**—No installation needed—just Plug In! Saves time and labor—no attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

**STOPS TRAFFIC** with its fascinating slow rotary motion—SELLS MORE FRANKFURTERS—Makes 'em FASTER—Makes 'em BETTER!

**SELF-BASTING**, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Barbecues up to 500 delicious franks per hour!

**NEW!** "No-Waste" Standby Switch.



TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASH.

Consult your local dealer or use handy coupon.

MFD. BY

**J.J. CONNOLLY, INC.**

457 W. 40th St., N. Y. 18, N. Y.  
Phone: CH 4-5000 Cable JAYCONLEY

J. J. Connolly, Inc. 457 W. 40th St., N. Y. 18, Dept. BT-4  
Send Connolly Automatic Roll-A-Grills literature to—

Name.....  
Theatre.....  
Address.....  
City..... State.....

## REMODELED THEATRE GETS NEW SNACK BAR



As part of a general remodeling project at the Rialto theatre in Casper, Wyo., recently, a new refreshment stand was installed as shown above. Equipment for the stand includes a Manley "Aristocrat" popcorn machine; a Coca-Cola counter-model beverage dispenser; a Ritchie's nut warmer and a self-service ice cream unit (far left). Candy is sold from the display case in front of the counter and the large shelves on the back-bar wall.

## CANDY FROM ENGLAND BOOSTS STAND SALES



Chocolate candy bars imported from England were recently introduced at Schine's Oswego theatre in Oswego, N.Y., with the result that refreshment sales "jumped considerably," according to Harry Wiener, theatre manager. The bars were promoted by the display sign shown on the right which reads as follows: "Something new; We have just received from England the world's most famous chocolate bars; limited supply; two bars to a customer." The attractive "sweet bar" background display for the stand cost only a "negligible sum," Mr. Wiener also reports.

## Exhibitors Evaluate the Snack Stand

(Continued from page 4-R)

and equipment are a hard-and-fast rule with most drive-in operators, who are faced with the problem of doing most of their business within a short intermission period. Whether a cafeteria, a general counter or a two-or-more station system is the most effective is a matter of controversy, the opinions varying according to individual experience.

"The cafeteria style is particularly advantageous during rush periods," according to an Indiana exhibitor. But a manager with a small drive-in in Wisconsin finds the station system better suited to his needs. "Refreshment sales amount to 50% or better of the theatre receipts with this system," he adds, "and we find it as quick as the cafeteria style."

Changes reported by an operator in Arizona include conversion from a general counter to cafeteria style. "The results are unbelievable," he declares, "with faster service and much less work for the snack bar attendants." He has also eliminated all slow-moving items and now sells only one flavor of ice cream and other articles "to eliminate the customer stopping too long to make up his mind and slowing down the entire line. Also we handle only ready-to-deliver items instead of cooking hamburgers, etc.," he says.

Vending machines seem to be gaining in acceptance among drive-in exhibitors, especially those for cigarettes and candy placed away from the main service area. "Such machines speed up my line about as much as anything I could have done," a Missouri exhibitor declares, "since the children no longer hold up the line while they decide what they want."

Complaints about beverage dispensers were voiced by several exhibitors, one of whom states he needs a soft drink machine which will pour much faster than his present model. Another (in Michigan) declares he has "yet to see a carbonated drink machine that delivers a cold enough drink fast enough for intermission peak loads."

On the other hand an operator in Maine has increased his drink sales by selling directly from a cooler a regular carbonated drink. "While it cuts drink profits about 10%," he explains, "we make up the difference in good will. Our rivals in the territory use non-carbonated dispensers and we find there are considerable kicks from people who have been to their drive-ins and tasted the difference. As a matter of fact our stands have enjoyed from 45% to 60% return consistently on food sales as against our ticket receipts."

# The Product Digest

## Them!

### Warner Brothers—Giant Ants

This is one of the better efforts at science fiction. Especially because it combines with that category the suspense and thrills of detective fiction. In fact, it employs a sort of "Dragnet" approach and tone. It explores the possibility of a catastrophic threat to humanity in matter-of-fact police fashion. Eventually, of course—and this adds to a tremendous accumulation of suspense—it brings in all the resources of the United States armed forces. They overcome this fantastic threat which initially by its enormity paralyzed thought and even action.

The threat is the ant. The first atom bomb hit the ant world with mutations. In the New Mexico desert, quietly brooding for almost 10 years, have been nine and ten-foot ants. They begin their forays, each ending in murders of peculiar ferocity, and the plot begins.

The result should encourage the producer and the exhibitor to exploit heavily. They will not disappoint. They certainly will hugely please the juveniles, and also all those who are not too jaded by the passage of years and the infusion of knowledge. Except for some inescapably immature dialogue in the romance department and some other departments, this actually is a slick depiction of the efforts first of state police, then of the FBI, then of government scientists and executives and finally of the military—to combat something which might destroy humanity.

Edmund Gwenn plays capably and amusingly the sometimes absent minded but always pre-scientist who scents the unusual desert murders for what they are, and who cannot allow his first suspicions to be broadcast. Properly serious and competent are James Whitmore as the state police sergeant and James Arness as the FBI agent.

Other efforts, the romantic by Joan Weldon, and various supporting roles, are greatly subsidiary to the production, which is the thing at all times. Credit should go to producer David Weisbart, director Gordon Douglas, and screenplay writer Ted Sheredman; to Russell Hughes for his adaptation, to the story by George Worthing Yates, and to photographer Sid Hickox, art director Stanley Fleischer, sound man Francis Scheid, composer Bronislau Kaper; to prop construction manager Dick Smith, and to others on the technical staff.

The ants are properly huge and convincing, and all the effects necessary to the whole are well integrated.

*Seen at the New York projection room. Reviewer's Rating: Very Good.—FLOYD STONE.*

Release date, June 19, 1954. Running time, 94 minutes. PCA No. 16752. General audience classification.  
Sgt. Ben Peterson.....James Whitmore  
Dr. Harold Medford.....Edmund Gwenn  
Dr. Patricia Medford.....Joan Weldon  
Robert Graham.....James Arness  
Onslow Stevens, Sean McClory, Chris Drake, Sandy Descher, Mary Ann Hokanson, Don Shelton, Fess Parker, Olin Howlin

## The Pickwick Papers

### Mayer-Kingsley-Renown—

#### A Dickens Delight

A number of the eminent Charles Dickens' novels have been adapted for the screen in the past several years. And perhaps the latest, the Langley-Minter production of "The Pick-

wick Papers" is the most thoroughly delightful of all. It hasn't the intense melodrama or suspense of some of his other tales and it's inherently episodic, but its abundant charm, warm good humor and gentle satire more than compensate.

Dickens was writing of "The Pickwick Club," which was devoted to its members gaining more knowledge. Four of the members go off on a tour of England and thus their merry misadventures begin. They meet the charming rascal, Mr. Jingles, who manages to put in a disconcerting appearance at regular intervals. It is he who almost causes one of the members to fight a duel; who nearly elopes with a wealthy, middle-aged spinster; who poses as a phony captain; who invariably gets the loveable Mr. Pickwick involved in some foolish adventure. Pickwick must also contend with a romantic housekeeper, a pair of crooked lawyers and debtors' prison. At the end, however, he emerges unscathed by all these misfortunes and continues to be his merry, charming self.

This bare outline doesn't begin to describe the wonderfully wild and wacky people the Pickwick Club meets. Their eccentricities never border on burlesque but become simply, delightful comic characters, native to a distant era. The sets, the costumes, the mannerisms seem to be lifted piece by piece from Dickens' words and the entire project is a labor of love for all concerned.

The cast is enormous, and, by British standards, laden with many popular names, some of whom have barely more than bits. Each performance is a delight to see and hear. James Hayter as the blustering, pudgy, affable Mr. Pickwick and Nigel Patrick as the jolly scoundrel, Mr. Jingles, are perfect replicas of the characters. All the others have less meaty roles and the large cast of characters prevents their all being mentioned, but just as impressive are James Donald as the sportsman of the club, Kathleen Harrison as the spinster, Hermione Gingold as the head of a girls' school, Harry Fowler as Pickwick's valet and Donald Wolfitt in a wonderfully hammy role as the prosecuting lawyer in Pickwick's breach of promise suit.

Noel Langley did a most commendable job in adapting the novel to the screen and not permitting such a diverse number of characters to clutter it up. He also directed. It is being released here by Mayer-Kingsley, Inc.

*Seen at the Trans-Lux 60th Street theatre in New York where a packed house at dinner-time was mostly favorably responsive. Reviewer's Rating: Excellent.—JAY REMER.*

Release date, May, 1954. Running time, 109 minutes. PCA No. 15940. General audience classification.  
Mr. Pickwick.....James Hayter  
Mr. Winkle.....James Donald  
Mr. Jingle.....Nigel Patrick  
Joyce Grenfell, Hermione Gingold, Hermione Baddeley, Donald Wolfitt, Harry Fowler, Kathleen Harrison, Alexander Gauge, Lionel Murton, Diane Hart, Joan Heal, William Hartnell, Athene Seyler, Sam Costa, George Robey, Gerald Campion, Walter Fitzgerald, Mary Merrill, Raymond Lovell, Cecil Trouncer, D. A.

*All features listed, except CinemaScope (CS in chart), foreign product and reissues, are intended for either standard screen aspect ratio or wide screen.*

Clark-Smith, Alan Wheatley, June Thorburn, Felix Felton, Max Adrian, Dandy Nichols, Barry Mackay, Helen Goss, Jack McNaughton, Hattie Jacques, Noel Purcell, Noel Willman, Helen Burls, May Hallatt, Raf de la Torre, David Hannaford, Jessie Evans, Linda Gray, Joan Benham, Gibb McLaughlin, Pamela Deeming, John Vere, John Kelly, William Strange

## The Lonely Night

### Mayer-Kingsley—Psychiatric Study

An unusual film about a very special subject, "The Lonely Night" is a feature length documentary dealing with the psychiatric treatment of a disturbed young girl. The appeal of such a drama is necessarily limited but in certain specialized art houses it will undoubtedly be received with enthusiasm and respect.

The popular interest and concern with modern psychotherapy, together with the inherent dramatic aspects of the science, contribute to the film's vitality. The screenplay, written by its director, Irving Jacoby, approaches the subject from two angles. It takes the case of the emotionally unstable young lady and contrasts scenes of her background and her psychotherapeutic treatment with scenes of a healthy, happy family in which no neurosis is ever likely to appear.

In the central role, Marion Seldes, a young actress from the New York stage, turns in a first rate performance as a sympathetic person in need of help. As the various factors in her background are brought out in the scenes in the psychiatrist's office, they are juxtaposed with scenes of another family, which shows them raising their children in such a way that they will never be in the same situation as Miss Seldes. Thus the positive and negative ways of moulding a child's character are shown.

The film is an Affiliated Film Production produced by Mr. Jacoby and Willard Van Dyke under the supervision of the Mental Health Film Board. It has the endorsement of the National Association for Mental Health and the National Institute for Mental Health of the U. S. Public Health Service. Mayer-Kingsley is distributor.

*Seen at a New York screening room. Reviewer's Rating: Very Good.*

Release date, March, 1954. Running time, 62 minutes. General audience classification.  
Caroline.....Marion Seldes  
The Doctor.....Charles W. Moffett  
The Narrator.....Frank Silvera  
Leonard Shortall, Betty Shortall, Stephen Shortall, Katherine Shortall, Thomas Shortall, Charles Gambino, Lillian Gambino, Gloria Gambino, Val Dufour

## Make Haste to Live

### Republic—Suspense and Revenge

Dorothy McGuire, an actress of intelligence and quality, heads the cast of this suspense melodrama having to do with a hoodlum-husband's plans to get revenge on his virtuous wife. Stephen McNally co-stars as the husband and pretty Mary Murphy is in support as the daughter begotten in the ill-fated marriage. Filmed mostly on location in a modern little New Mexican town and in some eerie Indian ruins, the film, besides a good cast, also features some interesting camera work which aids in building over-all tension.

The screenplay, however, by Warren Duff, doesn't quite measure up to the rest of the production. If the central character, played by Miss McGuire, had spoken up in the first reel, a good many of the ensuing climaxes and

(Continued on following page)



(Continued from preceding page)

crises would have been avoided. That she didn't speak up makes for contrived drama.

Miss McGuire is first seen as the beautiful, successful publisher of a small town newspaper, living in happy circumstances with her pretty teenage daughter. Suddenly her past turns up in the shape of McNally, a hoodlum she innocently married 19 years before, and whom she could have saved from a prison sentence but didn't. Via flashback it is learned that after she had found him out to be a murderer she had left him to be tried and convicted for her own murder after she had left him. He naturally has blood in this eyes when he gets out of prison.

Arriving in the New Mexican town, McNally poses as Miss McGuire's brother and sets out to wreck her career and take their daughter away. Miss McGuire, for her part, is too frightened to tell her daughter or her suitor, John Howard, and thus is driven almost to the point of insanity before the villain is suitably dispatched.

A good deal of suspense is built up in the closing minutes of the film, with McNally stalking his frightened wife through the Indian ruins. His accidental fall from a cliff saves her life and her daughter's extremely expensive innocence, paving the way for the marriage of Miss McGuire and Howard.

William Seiter was associate producer-director and the script was based on a novel by The Gordons. Nice performances are turned in by all concerned, including Edgar Buchanan, as the local sheriff, given to reading pulp magazines about the Old West, and Ron Hagerthy, as Miss Murphy's sincere if clumsy young suitor.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, March, 1954. Running time, 90 minutes. PCA No. 16837. General audience classification. Crystal Benson.....Dorothy McGuire Steve.....Stephen McNally Randy Benson.....Mary Murphy Edgar Buchanan, John Howard, Ron Hagerthy, Pepe Hern, Eddy Waller, Carolyn Jones

## The Miami Story

Columbia—Crime and the Syndicates

The workings of the big time crime syndicates, spotlighted by the televised Kefauver hearings of a couple of years ago and subsequently the material for a rash of film melodramas, furnish the stuff of yet another picture. "The Miami Story," introduced by an official little speech by Senator G. A. Smathers of Florida, purports to tell the story of how Miami recently rid itself of just such a syndicate.

Barry Sullivan stars in the tale, as a reformed gangster to whom a committee of Miami's leading private citizens turn to clean up their city when the police, hamstrung by legal technicalities, are unable to do the job. It's a slam-bang business of cross and double-cross, fast-paced and designed by producer Sam Katzman for the general markets he knows so well. Highlight of the film is the performance of Luther Adler as Miami's ruthless, luxury-loving syndicate head. Looking very much like a man named Costello, the characterization is amusing, rounded and beautifully timed.

The film opens with several bangs as two Cuban hoods are assassinated as they are getting off a plane at the Miami airport. They are, it seems, part of a phalanx working out of Havana which plans to move in on Adler's gang. Thereupon Sullivan is called in from the Indiana farm to which he retired some time before. Fighting fire with fire with the aid of the police, Sullivan spreads the word that he is head of the Havana mob, thus forcing the hand of the Miami group.

Playing key roles in the proceedings are statuesque Adele Jergens, Adler's "close friend" and head of his "escort service"; John Baer, college-educated heir to Adler's empire, sometime trigger man and Sullivan's chief adversary, and Beverly Garland, Miss Jergens' innocent kid sister who, after the smoke of battle has

cleared away, returns to Indiana with widower Sullivan and his little boy.

Robert E. Kent wrote the story and screenplay which Fred F. Sears has directed.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, May, 1954. Running time, 75 minutes. PCA No. 16867. General audience classification. Mick Flagg.....Barry Sullivan Tony Brill.....Luther Adler Ted Delacorte.....John Baer Gwen Abbott.....Adele Jergens Beverly Garland, Dan Riss, Damian O'Flynn, Chris Alcide, Gene D'Arcy, George E. Stone, David Kasday, Tom Greenaway

## The Lone Gun

U.A.-World Films—Outdoor Action Drama (Color by Color Corp. of America)

"The Lone Gun" goes through the familiar western motions, whipping up sufficient excitement to make it dependable merchandise in its category.

George Montgomery plays the intrepid gunslinger who puts on the marshal's badge to rid the town of lawless forces. In this instance the source of skulduggery lies with three brothers who have been rustling cattle, spreading terror, and to boot, have fastened themselves on a ranch run by a brother and sister because the former cannot meet a \$3,000 loan. When the brother threatens to expose the outlaws, they kill him and plant the evidence so that Frank Faylen, a gambling friend of Montgomery's is incriminated. What follows is Montgomery's efforts to bring justice to the situation. Along the way there is an ample quota of fisticuffs, shooting and hard riding. The screenplay by Don Martin and Richard Schayer adds a slight romantic touch between Montgomery, and the ranching sister, Dorothy Malone.

The finale sees the outlaws kidnaping Faylen and Montgomery to the rescue. A series of explosive incidents take place before Montgomery snatches the prey from the outlaws. When the final curtain is rung down, the town, thanks to Montgomery, is forever safe from the depredations of the outlaws. Ray Nazarro directed.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, April, 1954. Running time, 78 minutes. PCA No. 16856. General audience classification. Cruz.....George Montgomery Charlotte Downing.....Dorothy Malone Frank Faylen, Neville Brand, Skip Homeier, Doug Kennedy, Robert Wilke, Fay Roope, Douglas Fowley

## Massacre Canyon

Columbia—Old West and the Indians

A pleasantly concise (66 minutes) tale is "Massacre Canyon," a standard western with a couple of not too standard characterizations by star Phil Carey, as a young but rum-soaked West Pointer trying to forget a lost love, and Douglas Kennedy, as a bitter but loyal sergeant who wants a commission. The story is a straightforward account of how the Army tries to smuggle two wagon loads of invaluable repeating rifles through hostile Indian territory to an important military outpost.

The women in the piece are Audrey Totter, hardshelled but philosophical actress from the east who has wardrobe and is traveling—to find a husband; Jeff Donnell, her rather desperately comic sidekick, and Charlita, an Indian jane who spots the gun shipments for what they are and almost succeeds in wrecking Army plans.

Knowing that the Indians could probably overwhelm even a large detachment of soldiers, the Army assigns Kennedy and two subordinates to disguise themselves as civilian traders and drive the wagons unescorted. All goes well till they come upon a way station where Misses Totter and Donnell are marooned and where Miss Donnell recognizes one of the soldiers as her long lost fiancé. This gives the tip-off about the guns to the Indian girl who promptly alerts a tribe of renegade Apaches, who then set about to make the

going hot for all concerned. Carey, who also has been at the way station losing a month of weekends, joins the soldiers against his will.

In the course of the ensuing melee, Carey becomes a man again, finds affection in the glances of Miss Totter, and the stalwart Kennedy, for his heroism, seems destined at long last to get the commission he has always wanted.

Wallace MacDonald produced and Fred F. Sears directed the brisk, to-the-point story and screenplay by David Lang. Prominent in supporting roles are Guinn Williams, as Miss Donnell's hot-tempered old flame, and Ross Elliott, as a major who has been broken to private for misjudgment in battle unbecoming an officer.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, April, 1954. Running time, 66 minutes. PCA No. 16803. General audience classification. Lt. Richard Farraday.....Phil Carey Flaxy.....Audrey Totter Sgt. James Marlowe.....Douglas Kennedy Jeff Donnell, Guinn Williams, Charlita, Ross Elliott, Ralphie Dumke, Mel Welles, Chris Alcide, Steve Ritch, John Pickard, James Flavin, Bill Hale

## Calling Scotland Yard

Paramount—Featurettes a la Carte

A series of 27-minute featurettes have been whipped together by the Danziger Brothers, Edward J. and Harry Lee, to fit the program needs of the exhibitor. Thrillers all, they feature Paul Douglas in the role of narrator.

The three under review here, "The Sable Scarf," "The Missing Passenger" and "Falstaff's Fur Coat," are all melodramatic at core, but reach into satire, comedy and irony. Production is frugal though competent, and all in form and narrative structure bear a striking resemblance to the thrillers seen on television. In terms of entertainment value, the featurettes range from very good to routine.

The best of the lot, "Falstaff's Fur Coat," tells how a jovial, ham actor, through a case of mistaken identity, becomes the recipient of stolen loot. Howard Marian Crawford, playing the lead, lends bouncing mirth to the role in which he acts as a decoy in helping Scotland Yard apprehend the culprits.

"The Missing Passenger" goes off on a spree of melodrama. It tells of two aging spinsters who imprison their old suitor in the tower room of their house. One of the women plans maniacally to keep him there forever but the passing years find an unanticipated release for him.

"The Sable Scarf" spins a yarn about a phony crystal ball reader who exploits other people's miseries.

Judy Campbell plays the focal role of the woman who becomes the violent victim of her own greed.

Seen at the home office projection room. Reviewer's Rating: Very Good and Fair. April, 1954.—M. H.

## Prince Valiant

20th-Fox—For Young and Old

(Color by Technicolor)

Once upon a time, before Gene Autry and even before Bronco Billy, the youngsters of another generation were properly thrilled with the exploits of King Arthur and His Knights. These legends contained all the basic plot material that has been retold in cowboy Westerns, ever since. "Prince Valiant" is juvenile fare, for the same reason, but it will command a new audience today.

Told in settings that are convincing, with impressive backgrounds for CinemaScope, the current attraction will be found exciting and entertaining by all ages, including those who have never grown up. It has new dimensions, so even the same stories of gallant heroes and dastardly villains look different on the screen. But with lance instead of lasso, and shining sword instead of six-gun, it's still a Western in the tried and true formula of 50 years of movie experience, which has never failed.

The picture is based on King Features Syndicate's successful cartoon strip of the same name, and while liberties have been taken with the ancient folk tales, it is hard to tell where legend leaves off and license begins. Perhaps, in the dialogue, which is right out of the cartoon strip—much of the time—you are most forcibly reminded of the adaptation of today. And there is much of Disney in the production values, for only a cartoon character, with Disney inspiration, could fight such battles, and win, against such odds.

Robert Wagner, in the role of "Prince Valiant" manages to give us a generous measure of Douglas Fairbanks, Sr., just to mix up all the periods in motion picture history. He certainly deserved his knighthood, and to win his girl, after all the spectacular fighting he did. Whether the lad will ever be recognized again without his Viking hairdo is a question.

It's the settings and the production values that will enthrall the adult audience. The final, furious fight with fire in the ancient castle is as thrilling as you've ever seen, in all the swash-buckling films of every era. They really do a job of wiping up the villains, who in this period, actually wore horns, but that doesn't keep you straight, for even our hero was himself a Viking, and had family and a number of friends, among them.

James Mason, Victor McLaglen, Sterling Hayden, Brian Aherne, Donald Crisp and many other of the knights and kingly characters, are in keeping with their costumes, but Janet Leigh and Debra Paget are straight out of Hollywood, and you can almost see where they got off the bus, just outside the CinemaScope sight lines. The scene where the girls are first introduced shows great restraint.

Major credit must go to Henry Hathaway, director, and Robert L. Jacks, producer, for making this as convincing and really entertaining as it is, obviously with tongue in cheek, but with a sincere desire to create top bracket entertainment. Technicolor is given a field day, with all praise for outdoor scenes, and only a few garish interiors that could hardly be helped in an assortment of costumes such as you'd expect in King Arthur's Court. They didn't try hard to keep the color in low key, in those days, so it's realistic, as is most of this entertaining film.

Seen at the 20th Century-Fox Little theatre.  
Reviewer's Rating: Excellent.—WALTER BROOKS.

Release date, April, 1954. Running time, 100 minutes. PCA No. 16695. General audience classification. Sir Brack.....James Mason  
Aleta.....Janet Leigh  
Prince Valiant.....Robert Wagner  
Ilene.....Debra Paget  
Sir Gawain.....Sterling Hayden  
Victor McLaglen, Donald Crisp, Brian Aherne, Barry Jones, Mary Philips, Howard Wendell, Tom Conway, Sammy Ogg, Neville Brand, Ben Wright, Jarma Lewis, Robert Adler, Ray Spiker, Primo Carnera, Basil Ruysdale, Fortune Gordian, Percival Vivian, Don Megowan, Richard Webb, John Dierkes, Carleton Young, Otto Waldis, John Davidson, Lloyd Aherne, Jr., Lou Nova, Hal Baylor, Mickey Simpson, Eugene Roth

(Reprinted from last week's HERALD)

## FOREIGN REVIEW

### BEAUTIES OF THE NIGHT

U.A.-Franco-London—French with English Subtitles

Certain to be one of the top-grossing imports of the year is this witty and imaginative delight from the facile pen and brain of France's distinguished Rene Clair. To insure its success, "Beauties of the Night" has as its stars two of Europe's most popular personalities on these shores—Gerard Philipe of "Devil in the Flesh" and "Fanfan" fame and the delectable Italian beauty, Gina Lollobrigida, who has a comparatively minor part.

Philippe plays a music teacher by trade and a composer by desire. The small town atmosphere and lack of interest around him force him to pursue his interests through the world of dreams. He fancies himself in many eras with many lovely ladies and performing many heroic deeds. In 1900 he's a brilliant young

opera composer; in 1840, a dashing French officer conquering Algeria; in the 1790's a revolutionary hero. In each of these periods he's romantically involved with three beauties from his real life. He keeps shuttling back between reality and fantasy until he realizes that not all of the wonders he wants can be found in the past.

This bare outline can't begin to describe his delightful and unconventional adventures. M. Clair has managed to create dream sequences that might actually parallel anybody's. They're logically illogical and the utilization of the non-sequitur is hilarious. The picture is climaxed by a wild and wonderful chase through the ages starting with the caveman with Philippe being pursued by a jealous husband, some Algerians, the three musketeers and some revolutionaries. He realizes his only means of escape is to wake up and he does. Then he finds success, romance and friendship.

Philippe is practically never off-screen and his performance merits it. He's at once soulful, comic, dashing and altogether superb. Besides Miss Lollobrigida, the other beauties of the night include Martine Carol, Magali Vendeuil and Marilyn Buford, all of whom are delightful in small roles.

Director Clair here satirizes many things from grand opera to small town provincialism but perhaps the funniest of all are the various distracting noises that people and things create. All in all, "Beauties of the Night" is a gem. It is a Franco-London film released here by Lopert-United Artists.

Seen at the Fine Arts theatre in New York where a standing-room-only audience was delighted. Reviewer's Rating: Excellent.—J. R.

Release date, not set. Running time, 84 minutes. General audience classification.

Claude.....Gerard Philipe  
Edmee.....Martine Carol  
Leila.....Gina Lollobrigida  
Magali Vendeuil, Marilyn Buford, Paola Stoppa, Raymond Bussieres, Bernard Lajarrige, Jean Faredes, Raymond Cordy, Palau, Albert Michel

## ADVANCE SYNOPSES

### ABOUT MRS. LESLIE

(Paramount)

PRODUCER: Hal Wallis. DIRECTOR: Daniel Mann. PLAYERS: Shirley Booth, Robert Ryan.

DRAMA. Shirley Booth, who runs an attractive rooming house in Beverly Hills, finds time in the course of one day to be instrumental in solving various emotional problems of her tenants and reminisce about her own life which has given her greater understanding. In several extended flashbacks the story of Miss Booth's happy but ill-fated "back street" affair with Washington tycoon, Robert Ryan, is unfolded to point up the current story.

### PRINCESS OF THE NILE

(20th-Fox-Panoramic Productions)

PRODUCER: Robert L. Jacks. DIRECTOR: Harmon Jones. PLAYERS: Debra Paget, Jeffrey Hunter, Michael Rennie. Technicolor.

ADVENTURE. It is the year 1249 A. D. Jeffrey Hunter, a prince from Bagdad, is traveling through Egypt when he stops over at the city of Halwan on the banks of the Nile. The city is under the domination of a cruel Bedouin chief, Michael Rennie, who keeps the rightful ruler in chains. Unknown to Rennie, the ruler's daughter, Debra Paget, slips out from her palace every night and in the guise of a dancing girl, organizes a revolt which, with the help of Hunter, finally is successful in deposing Rennie. Also successful is Hunter's pursuit of the princess.

## SHORT SUBJECTS

### DIG THAT DOG (Universal)

Walter Lantz Technicolor Cartune (9325)

Mr. Pettipoint decides to buy a little dog to keep in the dog house he has prepared. At the pet shop he is attracted by "Cuddles," a

playful, affectionate little pup. As "Cuddles" grows older, he gets bigger and bigger. It turns out he is a Great Dane, and that causes many problems.

Release date: April 12, 1954

6 minutes

### WILD FIRE (Warner Bros.)

Merrie Melodies (1711) (Color)

A modern-day housewife recounts her harrowing break-neck speed day to her husband when he returns home from work. When she receives an unfavorable, unsympathetic answer from him she punctuates it with a rolling pin, a present bought especially for him.

Release date: February 20, 1954

7 minutes

### ACCENT ON COURAGE (20th-Fox)

See It Happen (6401)

Feats of heroism, including the astonishing story of Captain Carlsen of the Flying Enterprise, are presented from the archives of outstanding film documents. Also shown is the assassination of the King of Yugoslavia in 1934 and the rescue of an aerial stunt man in Germany last year.

Release date: February 1954

10 minutes

### RHYTHM AND RHYME (Universal)

Musical Featurette (9305)

Ike Carpenter and his orchestra and a number of vocalists feature such musical items as: "Love Theme," "My Lady Loves to Dance," "New York Fantasy," "Samba," "It's You, It's You, It's You I Love," and "Jesse, James and Cornell."

Release date: April 23, 1954

15 minutes

### WHEN FISH FIGHT (Warner Bros.)

Sports Parade (1505)

The black Marlin is the king of fish in the waters off New Zealand, and determined to catch one, a Texas fisherman makes the 9,000 mile trip. He makes his catch. Another day it is a shark that is hooked.

Release date: February 20, 1954

10 minutes

### THE NEW VENEZUELA (20th-Fox)

CinemaScope Production (7407)

The Republic of Venezuela, with beauty and industry, are shown in this subject. In the past five years the government has poured \$2,000,000,000 into a series of public works, producing many changes. Other major changes are also pictured strengthening Venezuela's reputation as the fastest-developing country in the world.

Release date: March, 1954

10½ minutes

### SONGS OF THE RANGE (Warner Bros.)

Melody Masters. Re-release (1804)

Songs of the west are featured in all different arrangements. Among the vocalists are Dick Foran and Richard Travis. Songs include "Song of the Circle Bar," "West of the Great Divide," "I Gotta Get Back to My Gal," "Song of the Plains," and others.

Release date: February 27, 1954

10 minutes

### ALLEY TO BALI (Universal)

Walter Lantz Technicolor Cartune (9324)

Bobaloo, a Balinese princess, makes an offering of radishes and scallions to the fire god of the volcano when he demands a sailor. Woody Woodpecker and Buzz Buzzard, two sailors are at the local bistro when the Princess comes along to entice them. They spar for her favors and finally both of them wind up in the stomach of the god of the volcano and are almost turned into hot dogs.

Release date: March 15, 1954

6 minutes

### TOURNAMENT OF ROSES (20th-Fox)

CinemaScope Production in Two Reels (7406)

The world-famous Tournament of Roses comes to life in this subject, narrated by Dan Dailey. Among the floats are Alladin and his Wonderful Lamp, Alice in Wonderland, and Gulliver's Travels. Winning entries in the Tournament are seen.

Release date: February, 1954

18 minutes



# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the **PRODUCT DIGEST SECTION**.

Short Subjects Chart April 3, 1954 issue, page 2246.

Features by Company March 13, 1954, page 2221.

Color pictures designated by (c).

\*Following a title indicates a Box Office Champion.

All features listed, except CinemaScope (CS in chart), foreign product and reissues, are intended for either standard screen aspect ratio or wide screen.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youths (ages 12 to 18), F—Family. Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
A								
About Mrs. Leslie	Para.	Shirley Booth-Robert Ryan	Not Set	Apr. 10	(S)2255		B	
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	Dec. 19	2109		B	Very Good
Actress, The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	Aug. 8	1941	AY	A-2	Excellent
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	Apr., '54					
Affair in Monte Carlo (Brit.) (c) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	Sept. 19	1998			Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., '54	Jan. 23	2158	AY	A-2	Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	July 25	1925	F	A-1	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	Oct. 17	2029	AM	A-2	Excellent
Annapurna (c)	Mayer-Kingsley	Documentary	Dec., '53	Dec. 19	2110		A-1	Excellent
Appointment in Honduras (406) (c)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	Oct. 31	2046	AY	B	Fair
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	Feb. 20	2190		A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25, '54	Mar. 6	(S)2207			
Arrowhead (c) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	June 20	1878	AY	A-2	Very Good
B								
Back to God's Country (c) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	Dec. 12	2101	AY	B	Good
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	Feb. 20	2190	A	B	Good
Band Wagon, The (c) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allen Rocky Lane	Sept., '53	Aug. 22	1958	F	A-1	Fair
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	Mar. 6	2206	F	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	Jan. 30	2165	AY	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	Mar. 6	2205		B	Very Good
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philipe-Gina Lollobrigida	Not Set	Apr. 10	2255		B	Excellent
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept., '53	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	Dec. 19	2109	AY	A-1	Very Good
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright	(reissue) Feb., '54	Dec. 19	2110			Superior
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	Sept. 26	2006	AM	B	Good
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	Jan. 2	2125		B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	Mar. 13	2214			Good
Black Glove (5305)	Lippert	Alex Nicol	Jan. 29, '54	Jan. 30	(S)2167			
Black Horse Canyon (c) (424)	Univ.	Joel McCrea-Mari Blanchard	June, '54					
Blackout (5309)	Lippert	Dane Clark	Mar. 19, '54					
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	Aug. 1	1933	AY	A-2	Very Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	Jan. 9	2134	AY	A-2	Good
Botany Bay (c) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	Jan. 16	2141	AY	A-2	Good
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	Jan. 16	2141	F	A-1	Good
C								
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	Aug. 8	1942	F	A-1	Very Good
Caine Mutiny, The (c)	Col.	Bogart-Ferrer-Johnson	Not Set	Feb. 20	(S)2191			
Calamity Jane (c) (311)*	WB	Doris Day-Howard Keel	Nov. 14, '53	Oct. 31	2045	F	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrence	Nov., '53	Nov. 21	2077	AY	A-2	Fair
Captain Scarlett (c)	UA	Richard Greene	Aug. 12, '53	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	Oct. 10	2021	A	B	Excellent
Carnival Story, The (c)	RKO	Anne Baxter-Steve Cochran	Mar. 27, '54	Mar. 27	2237			Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	Mar. 6	2205		A-2	Excellent
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26, '53	Jan. 9	2134			Fair
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	Nov. 28	2085	AY	A-1	Excellent
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	Sept. 26	2007	A	A-2	Good
Charge of the Lancers (c)	Col.	Paulette Goddard	Feb., '54			AMY	A-2	
China Venture (609)	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	Aug. 29	1966	AY	A-2	Good
City of Bad Men (c) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	June 27	1885	AY	A-2	Very Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	Nov. 28	2086		A-2	Good
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	Oct. 3	2015	AY	A-1	Average
Command, The (C.S.) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	Jan. 23	2157	F	A-1	Very Good
Conquest of Cochise (c) (610)	Col.	John Hodiak-Robert Stack	Sept., '53	Aug. 22	1957	AY	A-1	Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	Dec. 12	2101		A-1	Good



TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
Cowboy, The (5308) (c)	Lippert	Documentary	May 14, '54	69m	Jan. 9	2134		Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	F	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	AY	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142		Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047		
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	Excellent
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m				
<b>D</b>								
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197		A-1 Fair
Decameron Nights (c) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	B Excellent
Desperado, The (5426)	AA	Wayne Morris	Apr. 11, '54					
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981	AY	A-2 Very Good
Dial M for Murder (c)	WB	Ray Milland-Grace Kelly	Not Set		Mar. 13	(S)2215		
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	F	A-2 Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023	A	A-2 Fair
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182		Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct., '53	70m	Jan. 30	2166	AY	A-1 Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229		A-2 Good
Drums Across the River (c) (423)	Univ.	Audie Murphy-Lisa Gaye	June, '54					
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	AY	A-2 Good
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182		B Good
<b>E-F</b>								
East of Sumatra (c)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B Good
Easy to Love (c) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	F	A-2 Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	F	A-1 Very Good
Egg and I, The (422)	Univ.	C. Colbert-Fred MacMurray (reissue)	May, '54	108m				
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	F	A-1 Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	F	A-1 Fair
Elephant Walk (c) (5317)	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245		A-2 Very Good
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m				
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1 Very Good
Executive Suite (423)	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	AM	A-2 Excellent
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1 Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847		Very Good
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carrol Naish	Nov., '53	80m	Nov. 28	2086		A-1 Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1 Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183		A-1 Very Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54					
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1 Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	AMY	B Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m				
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Marlita Hunt	Dec., '53	91m	Dec. 12	2102		Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	A	B Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B Excellent
Forty Niners, The	AA	Wild Bill Elliott-Virginia Grey	Not Set		Mar. 13	(S)2214		
French Line (c) (2D-437, 3D-407)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134		C Good
From Here to Eternity (616)*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167		B Fair
<b>G</b>								
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190		A-2 Excellent
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellers	Oct., '53	86m	Oct. 3	2014	AY	A-2 Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	AY	A-1
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1 Excellent
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	F	A-1 Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2 Very Good
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	F	A-1 Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157		A-1 Excellent
Golden Blade, The (c) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	F	A-1 Excellent
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158		A-2 Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m				
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	AY	A-2 Good
Gone With the Wind (c)	MGM	Gable-Leigh-deHavilland (reissue)	July, '54					
Gorilla At Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54		Jan. 30	(S)2167		
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	AMY	A-1 Good
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142		Good
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellars	Mar., '54	86m	Mar. 27	2238		Fair
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2 Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	F	A-1 Good
<b>H</b>								
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1 Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54					
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	F	A-1 Very Good
Hell & High Water (c) (CS) (403)*	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	AY	A-1 Excellent
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	Not Set		Mar. 20	(S)2229		
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	A	B Fair
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B Very Good
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166		A-2 Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	AY	A-2 Very Good
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183		A-2 Excellent
Hollywood Thrill-Makers (5321)	Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S)2191		
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	F	A-1 Excellent

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Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	77m	Jan., '54	2158		A-1	Good
Hot News (5327)	AA	Stanley Clements	61m	Oct. 11, '53	2087			Good
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	96m	Nov., '53	2070	AY	A-2	Excellent
<b>I</b>								
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	87m	Aug. 14, '53	1926	A	B	Fair
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	Not Set	Not Set	2215	A	A-2	
Inferno (color) (3D) (346)	20th-Fox	Robert Ryan-Rhonda Fleming	83m	Nov., '53	1925	AY	A-2	Excellent
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	85m	Feb., '54	2190			Very Good
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	77m	Apr., '54	2238		A-1	Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	73m	Sept. 18, '53				
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	109m	Sept. 5, '53	1941	AY	A-1	Excellent
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	87m	Mar., '54	2141	AY	A-2	Very Good
<b>J</b>								
Jack Slade (5406)	AA	Mark Stevens	90m	Nov. 8, '53	2037	AMY	A-2	Excellent
Jennifer (5407)	AA	Ida Lupino-Howard Duff	73m	Oct. 25, '53	2206	AY	A-2	Fair
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	65m	Apr., '54	2158	AY	A-2	Good
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	91m	Jan. 23, '54	2157	AMY	A-2	Good
Joe Louis Story, The	UA	Coley Wallace-James Edwards	88m	Sept. 18, '53	2013	F	A-1	Excellent
Johnny Dark (c) (420)	Univ.	Tony Curtis-Piper Laurie	May '54	May '54	2214	(S)		
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forest Tucker	103m	May 15, '54	2158		A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	121m	Spec.	1861	AY	A-1	Superior
<b>K-L</b>								
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	101m	Nov. 7, '53				
Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	137m	Jan., '54				
Killer Ape	Col.	Johnny Weissmuller	68m	Dec., '53				
Killers From Space (409)	RKO	Peter Graves-Barbara Bester	71m	Jan. 23, '54	2166	AY	A-1	Fair
King of the Khyber Rifles (c)* (401)	Fox	Tyrone Power-Terry Moore	99m	Jan., '54	2117	AMY	A-1	Excellent
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	109m	Nov. 26, '53	2045	AY	B	Excellent
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	115m	Jan. 15, '54	2117	F	A-1	Superior
Knock on Wood (c)	Para.	Danny Kaye-Mel Zetterling	103m	Not Set	2245		A-1	Excellent
La Favorita (Ital.)	IFE	Paolo Silveri	78m	Oct., '53	2047		A-2	Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	60m	Dec. 26, '53	2134			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	59m	Nov., '53	2062	F	A-1	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	104m	Aug. 28, '53	1926	AY	A-2	Good
Laughing Anne (Brit.) (c)	Rep.	Wendell Corey-Margaret Lockwood	June 15, '54					
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	81m	July 10, '53	1757	F	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	76m	Dec. 11, '53	2119			Good
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	88m	Oct. 3, '53	1989	F	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	95m	Oct., '53	1909	F	A-1	Excellent
Little Caesar (317)	WB	Edward G. Robinson (reissue)	80m	Feb. 6, '54			B	
Little Fugitive	Burstyn	Richie Andrusco	75m	Oct. 6, '53	2021	F	A-2	Excellent
Living Desert, The (c)*	Disney	True Life Adventure	73m	Nov., '53	2021	F	A-1	Excellent
Living It Up (c)	Para.	Dean Martin-Jerry Lewis	Not Set	Not Set	2215	(S)		
Lone Gun, The	UA	George Montgomery-Dorothy Malone	78m	Apr., '54	2254			Good
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	62m	Mar., '54	2253		A-2	Very Good
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	96m	Feb. 19, '54	2133	F	A-1	Excellent
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	80m	Mar. 28, '54	2189		A-2	Good
Louisiana Territory (3D) (color) (405)	RKO	Documentary	65m	Oct. 16, '53	2030	F	A-1	Good
Lovers of Toledo	Hakim	Alida Valli-Pedro Armendariz	Not Set	Not Set				
Lucky Five (Ital.)	IFE	Aldo Fabrizi	85m	Nov., '53	2094			Fair
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	109m	Apr. 24, '54				
Lure of the Sila (Ital.-Eng. Dub.)	IFE	Silvano Manganò	74m	Dec. 25, '53	2134	AY	B	Good
<b>M</b>								
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	81m	Apr., '54	2213		A-1	Good
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	72m	Not Set	2238		A-2	Good
Make Haste to Live	Rep.	Dorothy McGuire-Stephen McNally	90m	Mar., '54	2253		A-2	Good
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Apr., '54					
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54					
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	79m	Dec., '53	2069		B	Excellent
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	82m	Nov. 27, '53	2110	A	B	Good
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	79m	Aug., '53	2094		A-1	Fair
Man In Hiding	UA	Paul Henried-Lois Maxwell	79m	Oct. 2, '53	1918	AY	B	Very Good
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	82m	Dec., '53	2070		A-1	Fair
Man of Conflict	Apex	Edward Arnold-John Agar	88m	Dec., '53	2119	AM	B	Fair
Merry Me Again (404)	RKO	Marie Wilson-Robert Cummings	72m	Oct. 22, '53	2119	AY	B	Fair
Martin Luther	deRochemont	Niall MacGinnis	103m	Sept., '53	2006	AY		Good
Massacre Canyon	Col.	Phil Carey-Audrey Totter	66m	Apr. 7, '54	1997			Excellent
Men of the Fighting Lady (425)	MGM	Van Johnson-Walter Pidgeon	June, '54		2254			Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	71m	Sept. 13, '53			A-1	
Miami Story, The	Col.	Barry Sullivan-Luther Adler	75m	May, '54	2254		A-2	Good
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	75m	Feb., '54		AY	A-2	
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	91m	Feb., '54	2117	A	B	Excellent
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	94m	Apr., '54				
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	93m	Sept., '53	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	93m	Mar. 14, '54	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	70m	Sept. 25, '53				
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	87m	Sept., '53	1965	F	A-1	Very Good
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	90m	Jan., '54	2102			Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	116m	Oct. 9, '53	1997	A	B	Very Good
Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	100m	Feb., '54	2093	F	A-1	Excellent

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Monster from Beneath the Sea (5328)	Lippert	Anne Kimball-Stuart Wade	May 7, '54						
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869	C	Very Good	
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998	A-2	Good	
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022	A-1	Very Good	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Good	
<b>N</b>									
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	AY	A-2	Good
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2	Fair
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Feb., '54	98m	Feb. 20	2189	AM	B	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2	Good
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229		A-2	Very Good
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1955	A	B	Good
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
<b>O-P</b>									
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135	AMY		
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Outcast, The (c)	Rep.	John Derek-Joan Evans	Not Set		Mar. 13	(S)2215			
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B	Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	AY	A-2	Good
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY		Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	B	Fair
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214			Fair
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047		A-2	Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110		A-1	Good
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	AY	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206		A-2	Good
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m					
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253		A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature	(reissue) Apr., '54	87m					
Pit of Loneliness (Fr.)	Davis		Not Set	85m					
Playgirl (421)	Univ.	Shelley Winters-Barry Sullivan	May, '54		Mar. 13	(S)2215			
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189		A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254			Excellent
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	June, '54		Apr. 10	(S)2255			
Prisoner of War	MGM	Ronald Reagan-Dewey Martin	May, '54	82m	Apr. 3	2245			Fair
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094		A-2	
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		B	
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m					
<b>Q-R</b>									
Queen of Sheba (Ital-Eng.) (5325)	Lippert	Elno Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070		A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213			Good
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m					
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m					
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238		A-1	Fair
Rails Into Laramie (c) (419)	Univ.	John Payne-Marl Blanchard	Apr., '54	81m	Mar. 20	2229		A-2	Good
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	AY	B	Very Good
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	F	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	AY	B	Excellent
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	AMY	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m					
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	AY	A-1	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	84m	Mar. 6	2206			Good
Ring of Fear (c) (CS)	WB	Clyde Beatty-Pat O'Brien	Not Set		Mar. 13	(S)2214			
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	AM	A-2	Excellent
River of No Return (c) (CS) (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54		Mar. 6	(S)2207			
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	F	A-1	Good
Robe, The (C.S.) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Rocket Man, The (412)	20th-Fox	Thelma Ritter-Jeffrey Hunter	Apr., '54						
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	F	A-2	Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	106m	Mar. 6	2205		A-1	Excellent
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1	Average
<b>S</b>									
Sadella (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125	AY	A-1	Good
Sabra Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Saint's Girl Friday	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	AY	B	Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	F	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238			Fair
Scudda Hoo-Scudda Hay (c) (440)	Fox	Jane Haver (reissue)	Mar., '54	95m					
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	F	A-1	Good
Secret Assignment (Ital.)	IFE	Vivi Gioi-Umberto Spadaro	Mar., '54					A-2	
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166			Fair
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (c) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	F	A-2	Fair
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	AY	A-2	Good
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	Apr., '54	81m	Mar. 27	2237		A-1	Good
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					



TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) Issue	Page		L. of D.	Herald Review
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086	B	Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	A-1	Fair
Slaves of Babylon (525) (c)	Col.	Richard Conte-Linda Christian	Oct., '53	82m				
So Big (307)*	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	A-2	Fair
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54		Jan. 30	(S)2167		
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	A-1	Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902		Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	A-1	Fair
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Loring	Nov. 2, '53	82m	Nov. 14	2069	A-2	Good
Stranger Were a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	A-1	Average
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m				
Student Prince, The (CS) (c) (424)	MGM	Ann Blyth-Edmund Purdon	June, '54					

## T

Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tall in the Saddle (471)	RKO	John Wayne	(reissue) Mar., '54	87m					
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022		B	Excellent
Taza, Son of Cochise (c)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	AY	A-1	Good
(410—3D, 411—2D)									
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	AY	B	Good
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1	
Them	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253			Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m					
Those Redheads from Seattle (color)									
(2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Coins in the Fountain (CS)									
(c) (413)	20th-Fox	Clifton Webb-Dorothy McGuire	June, '54		Mar. 13	(S)2214			
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	AY	B	Good
Three Young Texans (c) (402)	20th-Fox	Miltz Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	AMY	A-2	Fair
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	F	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	A	B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165		B	Very Good
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Treasure of Sierra Madre (310)	WB	Humphrey Bogart	(reissue) Nov. 7, '53	126m					
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	F	A-1	Very Good
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166			Good

## U-V

Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Unfamed Breed (614)	Col.	Sonny Tufts-Barbara Britton	(reissue) Sept., '53	79m					
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	94m					
Vails of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102		C	Fair

## W

Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	AY	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
We Want a Child (5324)	Lippert	Special Cast	Feb. 19, '54	76m					
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183			Fair
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087		B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	A	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m					
Wings of the Hawk (c)									
(2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
Witness to Murder	UA	Barbara Stanwyck-George Sanders	Apr., '54						
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182			Fair

## X-Y-Z

Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable	(reissue) Nov., '53	97m					
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A	A-2	Very Good
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094		A-2	Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070	AY	A-1	Good
Young Caruso, The (Ital.-Eng. Dub.)	IFE	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142		A-1	

FEATURES LISTED BY COMPANIES — PAGE 2221, ISSUE OF MARCH 13, 1954  
SHORT SUBJECTS CHART APPEARS ON PAGES 2246-2247, ISSUE OF APRIL 3, 1954

# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,547 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*Actress, The (MGM)	—	—	3	19	35
All-American (Univ.)	—	14	29	14	14
All the Brothers Were Valiant (MGM)	—	16	54	36	4
Appointment in Honduras (RKO)	—	6	19	8	9
Back to God's Country (Univ.)	1	23	41	16	5
Bad for Each Other (Col.)	—	—	2	7	4
Beachhead (UA)	—	4	6	1	—
Beat the Devil (UA)	18	—	2	2	9
Beneath the 12-Mile Reef (20th-Fox)	23	1	6	2	—
Big Heat (Col.)	1	21	31	15	5
Bigamist, The (Filmakers)	—	1	6	—	5
Blowing Wild (WB)	8	19	36	36	6
Blueprint for Murder, A (20th-Fox)	—	—	11	6	1
Border River (Univ.)	—	4	24	10	1
Botany Bay (Para.)	—	1	34	35	7
Boy from Oklahoma (WB)	17	6	11	7	4
Caddy, The (Para.)	11	60	40	10	1
Calamity Jane (WB)	4	68	37	8	1
Captain's Paradise (UA)	7	2	—	—	1
Cease Fire! (Para.)	—	5	8	12	5
City of Bad Men (20th-Fox)	1	8	53	28	4
Command, The (WB)	14	4	10	2	—
*Conquest of Cochise (Col.)	—	1	9	15	10
Crazylegs—All-American (Rep.)	—	2	7	5	3
Creature from the Black Lagoon (Univ.)	—	6	2	1	—
Crime Wave (WB)	—	—	4	2	2
Decameron Nights (RKO)	—	—	—	4	6
Diamond Queen, The (WB)	—	—	6	6	6
East of Sumatra (Univ.)	—	18	29	19	5
Easy to Love (MGM)	20	21	32	7	13
Eddie Cantor Story (WB)	3	36	10	2	5
†El Alamein (Col.)	—	1	5	—	—
Escape from Fort Bravo (MGM)	—	5	33	38	13
Fighter Attack (AA)	—	7	6	—	3
Flight Nurse (Rep.)	1	7	13	8	2
Flight to Tangier (Para.)	—	1	12	21	9
Forbidden (Univ.)	—	—	14	16	4
Forever Female (Para.)	4	—	8	10	19
From Here to Eternity (Col.)	52	32	4	2	5
Give a Girl a Break (MGM)	—	6	18	22	9
Glass Web, The (Univ.)	—	1	4	6	9
Glenn Miller Story (Univ.)	27	15	2	1	—
Go, Man, Go (UA)	8	14	4	—	1
*Golden Blade, The (Univ.)	—	5	20	16	3
Great Diamond Robbery (MGM)	—	3	5	14	5
Gun Fury (Col.)	—	3	9	5	2
Half a Hero (MGM)	—	8	23	22	20
Hell and High Water (20th-Fox)	8	9	—	—	—
Here Come the Girls (Para.)	2	8	27	45	25
His Majesty O'Keefe (WB)	1	22	19	20	5
Hondo (WB)	73	19	4	—	1
How to Marry a Millionaire (20th-Fox)	53	5	—	2	—
*Island in the Sky (WB)	—	32	40	48	16
It Should Happen to You (Col.)	—	—	2	—	3
Jesse James vs. The Daltons (Col.)	3	9	7	5	—
Jivaro (Para.)	—	3	1	10	3
Joe Louis Story, The (UA)	—	1	2	6	—
Jubilee Trail (Rep.)	—	2	4	5	1
Julius Caesar (MGM)	5	2	1	—	—

	EX	AA	AV	BA	PR
King of the Khyber Rifles (20th-Fox)	24	6	3	—	1
Kiss Me Kate (MGM)	5	21	26	29	19
Knights of the Round Table (MGM)	13	3	4	3	2
Lion Is in the Streets, A (WB)	—	1	16	33	35
Little Boy Lost (Para.)	20	53	28	4	2
Little Caesar (WB) (Reissue)	7	1	2	8	—
Little Fugitive (Burstyn)	4	1	4	1	1
Long, Long Trailer, The (MGM)	50	31	1	1	—
Man Between, The (UA)	—	2	—	3	—
Man in the Attic (20th-Fox)	—	—	10	3	2
Marry Me Again (RKO)	—	2	11	16	9
Martin Luther (de Rochemont)	21	16	4	—	—
Miss Sadie Thompson (Col.)	8	12	4	6	—
*Mister Scoutmaster (20th-Fox)	3	17	54	32	12
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	—	10	6	2	—
Moonlighter, The (WB)	—	3	12	20	19
Nebraskan, The (Col.)	—	2	4	3	2
99 River Street (UA)	1	2	13	13	2
Paratrooper (Col.)	1	19	15	13	1
Paris Model (Col.)	—	—	2	3	1
Prisoners of the Casbah (Col.)	—	—	—	8	5
Private Eyes (AA)	—	3	7	1	—
Public Enemy (WB) (Reissue)	—	2	3	7	—
Quo Vadis (MGM) (Reissue)	6	11	6	5	2
Red Garters (Para.)	—	2	2	5	10
Ride Clear of Diablo (Univ.)	3	9	7	—	—
Riders to the Stars (UA)	—	1	2	6	3
Riot in Cell Block 11 (AA)	—	5	6	—	—
Rob Roy (Disney-RKO)	—	1	9	3	1
Robe, The (20th-Fox)	64	7	2	—	—
Roman Holiday (Para.)	—	15	41	37	8
Saadia (MGM)	—	1	2	11	7
Sabre Jet (UA)	2	25	37	18	5
Saskatchewan (Univ.)	3	18	7	1	1
Sea of Lost Ships (Rep.)	—	1	5	9	3
Shane (Para.)	56	48	7	2	—
Shark River (UA)	—	17	13	1	4
She Couldn't Say No (RKO)	—	—	5	—	2
Sins of Jezebel (Lippert)	—	2	8	6	2
Sky Commando (Col.)	—	4	10	—	1
Slaves of Babylon (Col.)	—	1	3	4	2
So Big (WB)	1	19	68	22	5
*Stand at Apache River (Univ.)	—	4	17	15	4
Steel Lady, The (UA)	—	—	9	10	—
Take the High Ground (MGM)	11	43	48	9	3
Taza, Son of Cochise (Univ.)	2	2	6	3	2
*Terror on a Train (MGM)	—	—	1	4	3
Those Redheads from Seattle (Para.)	—	7	19	20	4
Three Sailors and a Girl (WB)	1	7	38	16	5
Three Young Texans (20th-Fox)	—	3	2	9	4
Thunder Over the Plains (WB)	1	18	21	25	7
Top Banana (UA)	—	—	4	2	1
Torch Song (MGM)	—	9	20	14	31
Tumbleweed (Univ.)	2	21	28	7	4
Veils of Bagdad (Univ.)	—	1	4	18	9
Vicki (20th-Fox)	1	1	5	16	11
Walking My Baby Back Home (Univ.)	—	33	41	26	2
War Arrow (Univ.)	—	25	25	10	—
War of the Worlds (Para.)	2	7	19	39	20
Wild One (Col.)	—	15	8	3	2
Wings of the Hawk (Univ.)	—	6	20	25	34

35<sup>TH</sup> ANNIVERSARY

# CONGRATULATIONS!

1919

1954



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APRIL ISSUE:

Section 2 of Motion Picture Herald of April 10, 1934

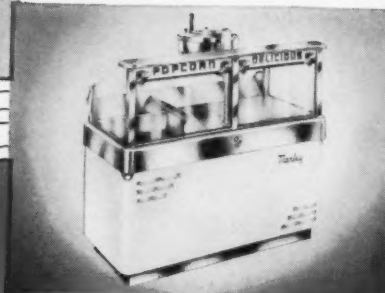
# Manley's

## TIP-TOP concession profit builders

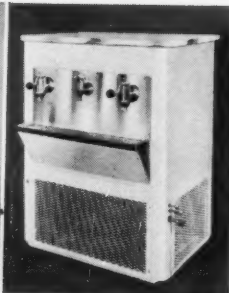
### TEN TIPS of the month

Ten ways to build  
your drive-in  
concession profits!

1. IT'S THE "EXTRAS" THAT PAY OFF. If your stand is extra neat, extra spotless . . . if your service is extra courteous, you'll enjoy extra volume and profits!
2. GET FRESH-FRUIT FLAVOR in your orange syrup base drink by squeezing one lemon into each gallon. It brings 'em back for more!
3. PROPERLY SALTED POPCORN will increase cold drink sales. Push these two items.
4. POP ONE KETTLE of corn before the break. Let the aroma go through the concession house. Then, watch your popcorn sales go up.
5. GOOD RICH CREAM AT HALF THE COST is easy. Instead of buying coffee cream for coffee, buy a quart of homogenized milk, mix in equal amount of condensed milk.
6. DON'T JUST TELL THEM, SELL THEM! Don't just tell them you have a concession stand during intermissions, make them hungry and thirsty with a brief description of the delicious confections that await them.
7. CONDIMENTS AND RELISHES sometimes make the difference between one sale and two. Don't neglect horseradish, chopped onions, pickles, mustard, catsup.
8. YOU CAN'T BEAT SAMPLING! An attractive girl giving out samples of popcorn, at the right side of the car, at the gate will really perk up popcorn sales!
9. SPEEDY DRINK SERVICE is a must! Make sure that your drink machine can deliver 1,500 cold drinks an hour as fast as two operators can handle them.
10. YOUR HOT DOG MACHINE should be able to handle wrapped sandwiches as well as keep hot dogs hot and buns fresh. Keeping up your quality keeps your customers coming back for more.



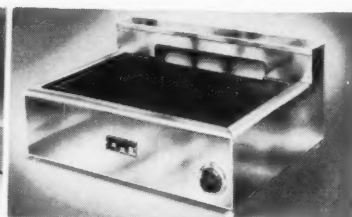
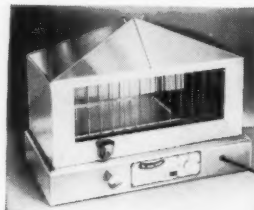
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- ☐ Please have a Manley representative contact me with additional information on more profitable drive-in concession operation.
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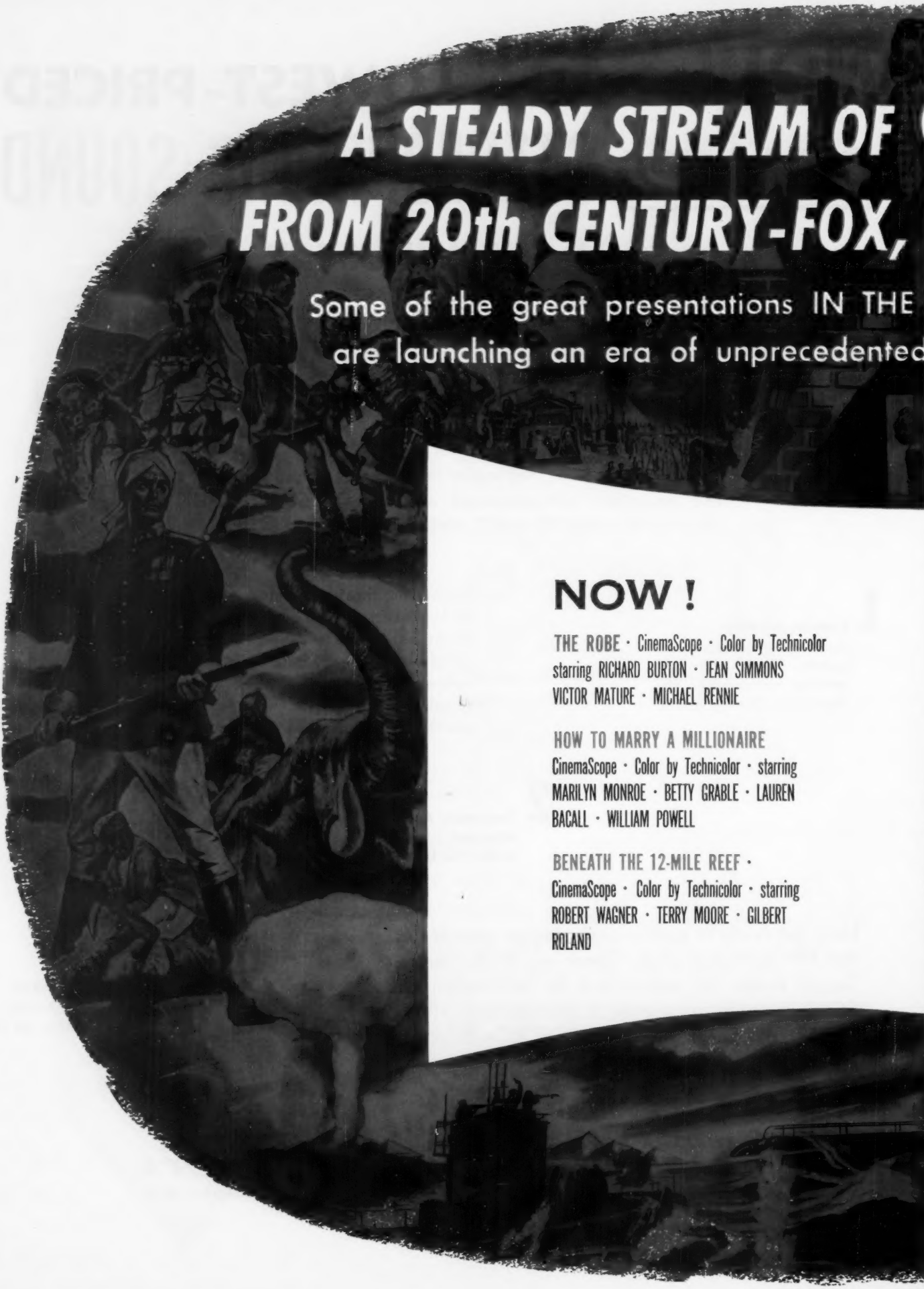
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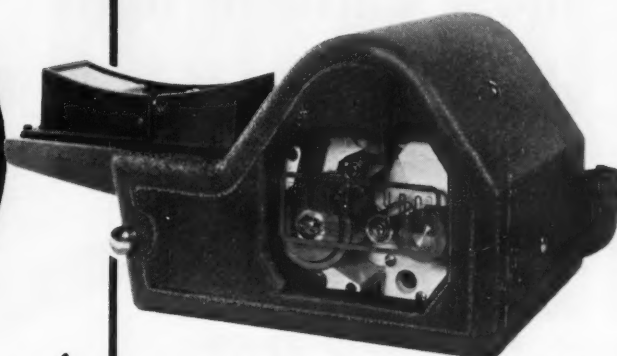




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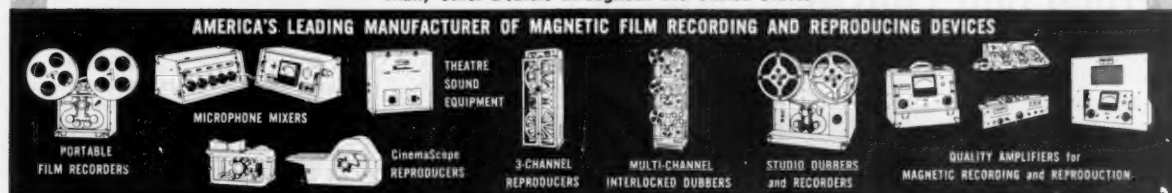
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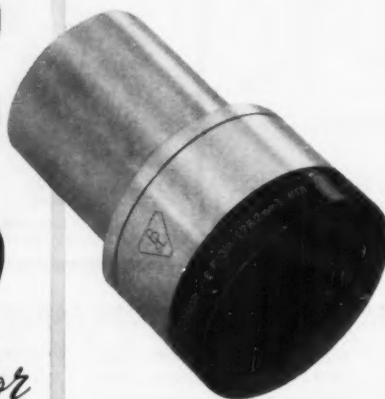
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## About People of the Theatre

AND OF BUSINESSES SERVING THEM

A number of appointments and promotions have been announced recently in various divisions of the Ampex Corporation, Redwood City, Calif., manufacturers of magnetic recording and sound equipment. *Thomas L. Taggart*, comptroller for Ampex since 1951, has been elected to the office of treasurer by the company board of directors, according to Board Chairman *T. Kevin Mullen*. Mr. Taggart will make his headquarters in Redwood City but will continue as executive vice-president and general manager of the Ampex Loud Speaker Corporation, a wholly-owned subsidiary which he has managed since its establishment last year. (The subsidiary manufactures speakers for the theatre sound systems of the parent company.) Succeeding Mr. Taggart as comptroller is *James E. Brown*, chief accountant and budget director, who acted as comptroller for



Thomas L. Taggart



James E. Brown

several months. Mr. Brown joined Ampex early in 1953 and prior to that time he served in comptrolling and financial analysis capacities with such organizations as the Pacific Coast Borax Company, Public Utilities Commission of Texas, the Texas Fund, Firestone Tire and Rubber Company, etc. The appointment of *George A. Brettell* as chief loudspeaker engineer for the Ampex Loud Speaker Corporation has been announced by Mr. Taggart. Mr. Brettell took active part in the engineering projects at Ampex Corporation which resulted in the firm's line of stereophonic sound systems for the theatre. Prior to joining Ampex in 1953 he was in the sound engineering department of 20th Century-Fox Film Corporation and during World War Two was with the U. S. Navy Radio and Sound Laboratory at San Diego. A native of Newark, N. J., Mr. Brettell holds degrees from Lehigh University and the California Institute of Technology. Two other appointments have been announced by *Harrison Johnston*, general sales manager for Ampex Corporation. *John B. (Jack) Lang*, formerly with the Frank Edwards Company of San Francisco, has been named Ampex sales engineer in the Ampex sound equipment division. Mr. Lang has a background in manufacturing and engineering as well as sales work at the factory, jobber and retail level. Prior to joining Edwards, he was sales manager for Wesley Edmondson, Inc., retail appliance dealers in Houston, and product sales manager of the O. A.

MOTION PICTURE HERALD, APRIL 10, 1954

IT'S HERE

# PERMALUM SCREEN

American and Canadian Patents Applied For

AFTER 1½ YEARS OF TRIAL & ERROR  
RESEARCH - - - PERMALUM SCREEN FOR  
DRIVE-INS IS NOW ON THE MARKET . . . .

Now Available are these Proven Facts

- PERMALUM will project flat, 3-D, Technicolor and Cinemascope pictures on flat or curved screen towers.
- There is a gain of three in light over your newly painted screen, designed to cover the entire drive-in viewing area, allowing shows to start earlier.
- No painting - - - manufactured of a non-corrosive, special alloy, extruded aluminum, with a specially anodized finish.
- No visible seams beyond the 1st ramp.
- Fasten PERMALUM to existing screen facing, and on new drive-ins save buying the solid facing needed for a painted screen and install 2 x 4 lumber - 24 in. on center as a fastening background.

PERMALUM costs only \$1.70 per sq. ft. F.O.B. Milwaukee, Los Angeles, Philadelphia or Toronto, Canada, and erection cost to date is 25c per sq. ft. It can be purchased on a convenient time payment plan.

PERMALUM is not a competitive product.

IT'S THE BEST ! ! ! Made by a company who has been successfully manufacturing for theatres for 30 years.

*May we suggest you write us for an appointment to see pictures on Permalum at a Milwaukee Drive-In. If you should decide to purchase a screen, we will pay your travel expenses incurred in coming to and from Milwaukee --*

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Sutton Corporation, manufacturer of Vornado products. He is a graduate of Notre Dame University in electrical engineering. *Bob Paulson* has joined the New York district office of Ampex as manager of audio sales. Previously he was associated with the Tele Q Corporation and Special Effects and Equipment, Inc., pro-



John B. Lang



Bob Paulson

ducers and distributors of television and film production equipment. Before that he served as a division manager of Audio and Video Products Corporation and as associate producer-director for the Fred Waring Enterprises. Mr. Paulson is a graduate of Dartmouth.

*W. C. DeVry* and *E. B. DeVry*, who were president and vice-president respectively of the DeVry Corporation, Chicago, whose line of 35mm motion picture projection equipment has been taken over by the Paromel Company, Chicago, have announced an expansion in the operations of their DeVry Technical Institute, a television training center. The DeVrys recently acquired a building for the Institute at 4141 West Belmont Avenue in Chicago which has twice the space of the two buildings previously occupied. The DeVrys plan to make their headquarters after April 15th at the Paromel Company's offices at 2048 West North Avenue. They revealed previously that they have a financial interest in Paromel. *Jack Miller*, who formerly was associated with the DeVry Corporation in sales and engineering, heads Paromel.

Modernization of the Capitol theatre, St. John, N. B., which was called the Imperial when it opened in 1913, was recently completed by the Famous Players Corporation, Ltd., Toronto. Improvements included complete re-seating with 1,629 auditorium chairs, new entrance doors, a new box-office, a new refreshment stand, relighting throughout and replacement of equipment in the rest rooms.

The Valentine theatre, Defiance, Ohio, an operation of the Mallers Brothers, Fort Wayne, Ind., was recently equipped for CinemaScope by the Theatre Equipment Company, Toledo, under the direction of *Al Boudouris*, president. The installation included 10 auditorium speakers and was completed in three days.

*Alex Mills* has purchased the Dixie theatre in Sylvania, Ga., from the Dixie Amusement Company of Swainesboro, Ga.

*C. W. Couick* is the new owner of the Rex theatre, Huntersville, N. C. He was formerly with Stewart & Everett Theatres, Inc., Charlotte, N. C.

New marquees are now being installed at the Oriental and Roosevelt theatres, Chicago.

Two new drive-ins are nearing completion in the Denver area for opening this month—the 1,275-car Centennial, on the grounds of the Centennial race track, Littleton, Colo., and the

Wadsworth walk-in drive-in with a capacity of 1,000 cars and 500 seats.

*Mert Martin*, formerly assistant city manager at Salida, Colo., for the Atlas Theatre Corporation, Denver, has been promoted to be manager of the Unique theatre, Gunnison, Colo., where he succeeds *Fay Body*, who moves to the Golden in Golden, Colo., replacing *Harry Ashton*, who has resigned.

*James Dowell* of Davis City, Iowa, has purchased the Earl theatre at Earlham, Iowa, and plans to reopen it.

*Lou Green* has been named assistant manager of Loew's Poli College theatre, New Haven, Conn.

Remodeling of the Murr theatre in Osceola, Ark., including equipping for CinemaScope, is reported by owner *Moses Sliman*.

*David Kay* has been named assistant manager of the Paramount theatre, Miami, Fla., under *Charlie Whitaker*. Mr. Kay replaces *Jim Martin*, who resigned.

*J. Robert Hoff*, vice-president of the Ballantyne Company, Omaha, has purchased the Airport drive-in there from *Oscar C. Johnson* of Falls City, Neb.

*Earl Smith*, formerly manager of the Queen theatre, Wilmington, Del., has been named general manager in that city for the Harold S. Eskin Amusement Enterprises, Inc., New York.

*Ralph Brett*, chief electrician at Loew's State theatre, Providence, R. I., since the house opened in 1928, has retired.

*O. G. Roaden* of Loyall, Ky., has acquired the Corlee theatre and Auburn drive-in in Cumberland, Ky., from the previous operator, *M. K. Murphy*, who will hereafter devote his activities to his theatre in Stone Gap, Va.

Recent remodeling of the Capitol theatre in Des Moines, Iowa, included equipping for CinemaScope and installation of new floors.

The Wapello at Wapello, Iowa, has been completely redecorated and reopened under the management of *Mrs. Mary Potter*.

*E. J. Kramer* of Burlington, Iowa, recently purchased the Winfield theatre at Winfield, Iowa, from *Mr. and Mrs. Dayle Allen*.

Two new drive-in theatre projects have been announced in Connecticut. They include a 650-car unit in New London by the Groton Open Air Theatres, Inc., of which *J. Lawrence Peters* is president. An opening is planned for late May. Also, *Anthony and John Perri* of New Haven have received a permit to build a drive-in theatre at Branford.

The Strand theatre in LePanto, Ark., has been sold to *W. C. Sumpter* by Strand Enterprises.

*George H. Goodwin* has reopened the Swan theatre in Bastrop, La.

*Benjamin Seligman* has resigned as assistant manager of the Stanley Warner Grand theatre in Wilmington, Del., with house manager *Vincent Olanin* transferred to the circuit's Warner in West Chester, Pa.

Stanley Warner's Metropolitan theatre in Washington, D. C., is to be remodeled, includ-

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1964 S. Vermont Ave.  
SAN FRANCISCO: *B. F. Shearer Company*  
243 Golden Gate Ave.

#### COLORADO

DENVER: *Service Theatre Supply Co.*  
2654 Broadway

#### GEORGIA

ATLANTA: *Wil-Kin Theatre Supply, Inc.*  
150 Walton St., N. W.

#### ILLINOIS

CHICAGO: *Gardner Theatre Service, Inc.*  
1235 S. Wabash Ave.

#### INDIANA

INDIANAPOLIS: *Ger-Bar, Inc.*  
443 N. Illinois St.

#### IOWA

DES MOINES: *Des Moines Theatre Supply*  
1121 High St.

#### KENTUCKY

LOUISVILLE: *Falls City Theatre Equip.*  
427 S. Third St.

#### LOUISIANA

NEW ORLEANS: *Hodges Theatre Supply Co.*  
1309 Cleveland Ave.

#### MARYLAND

BALTIMORE: *J. F. Dusman Company*  
12 E. 25th St.

#### MASSACHUSETTS

BOSTON: *Major Theatre Equipment Corp.*  
44 Winchester St.

#### MICHIGAN

GRAND RAPIDS: *Ringold Theatre Equip.*  
106 Michigan St., N. W.

#### MINNESOTA

MINNEAPOLIS: *Froesch Theatre Supply Co.*  
1111 Curie Ave.

#### MISSOURI

ST. LOUIS: *McCarthy Theatre Supply Co.*  
3330 Olive St.

KANSAS CITY: *Shreve Theatre Supply Co.*  
217 W. 18th St.

#### NEW YORK

NEW YORK: *Joe Hornstein, Inc.*  
639 Ninth Ave.

BUFFALO: *Perkins Theatre Supply Co.*  
505 Pearl St.

#### NORTH CAROLINA

CHARLOTTE: *Wil-Kin Theatre Supply*  
229 S. Church St.

#### OHIO

CLEVELAND: *Ohio Theatre Supply*  
2108 Payne Ave.

#### OKLAHOMA

OKLAHOMA CITY: *W. R. Howell*  
12 S. Walker Ave.

#### OREGON

PORTLAND: *B. F. Shearer Company*  
1947 N.W. Kearney

#### PENNSYLVANIA

PITTSBURGH: *Atlas Theatre Supply*  
402 Millenberger St.

FORTY FORT: *Vincent M. Tate*  
1620 Wyoming Ave.

#### TENNESSEE

MEMPHIS: *Tri-State Theatre Supply*  
320 S. Second St.

#### TEXAS

DALLAS: *Modern Theatre Equipment*  
1916 Jackson St.

#### UTAH

SALT LAKE CITY: *Service Theatre Supply*  
256 E. First So. St.

#### WASHINGTON

SEATTLE: *B. F. Shearer Company*  
2318 Second Ave.

#### WEST VIRGINIA

CHARLESTON: *Charleston Theatre Supply*  
506 Lee St.

#### WISCONSIN

MILWAUKEE: *The Ray Smith Company*  
710 W. State St.

#### CANADA

CALGARY, ALB.: *Sharp's Theatre Supplies*  
Film Exchange Bldg.

MONTREAL, QUE.: *Dominion Sound Equip.*  
4040 St. Catherine St., W.

*Perkins Electric Co.*  
1197 Phillips Place

TORONTO, ONT.: *General Theatre Supply Co.*  
861 Bay St.

VANCOUVER, B.C.: *Dominion Theatre Equip.*  
547 Davie St.

*Even  
Small  
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# CAN NOW AFFORD A CINEMASCOPE INSTALLATION!



Leo T. Jones, New Star Theatre, 540 seats, Upper Sandusky, Ohio, who has installed Motiograph AAA Projectors and Motiograph Stereophonic Sound, says:

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Motiograph offers six models of Stereophonic Sound Equipment:

1 for theatres of 500 seats or less  
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1 for theatres of 800 to 1300 seats

1 for theatres of 1300 to 1900 seats  
1 for theatres from 1500 to 2200 seats  
Another for theatres of 2200 to 5000 seats

Each model contains identical Motiograph AAA magnetic penthouse reproducers, a 4-channel preamplifier, a change-over switch and equalization panel, a power supply horn switching panel, a system selector switch and a 4-channel monitor speaker, plus amplifier racks and other mounting and connecting apparatus.

Each model has three power amplifiers which vary only in amplifier power output. Each power amplifier in the smaller systems has a power output of 20 watts at less than two per cent harmonic distortion. The intermediate systems have three 35 watt and the largest systems three 70 watt power amplifiers.

All models employ three Altec Lansing "Voice of the Theatre" loud speaker systems. The size of the loud speaker systems furnished depends upon the size of the theatre in which the equipment is to be employed.

Two sizes of auditorium speakers are furnished. The size and number of such speakers again depend upon the individual requirements of the theatre in which the speakers are to be installed.

Motiograph stereophonic sound systems can be matched to any presently installed regular theatre sound system. The Motiograph AAA Penthouse Reproducer may be used with any modern projector mechanism.

Order without further delay so that you can play all of the big money-making CinemaScope pictures now being released. Send today for free literature.

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Let our experts explain how Motiograph can equip your Drive-In Theatre to show "THE ROBE" and other great CinemaScope productions.

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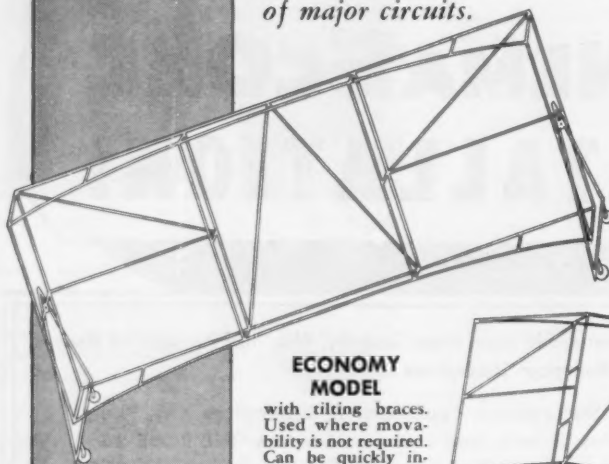
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*NOW in use all over the world. First choice of most Hollywood studios and a majority of major circuits.*

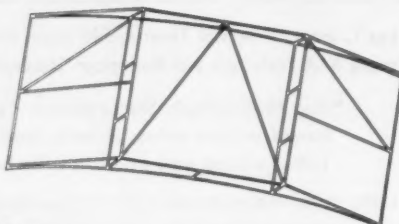


## STANDARD MODEL

with end supports and casters. Movable! Adjustable tilt!

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with tilting braces. Used where movability is not required. Can be quickly installed in front of proscenium.



- **QUICKLY INSTALLED.** Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around. Can be erected by non-skilled help in 1 hour or less.

- ➔ **ADJUSTABLE.** Aluminum screens are highly reflective and usually require some tilting for better light distribution to balcony. Degree of tilt is dictated by reflectance factor of screen surface. Our frame is immediately adjusted after lacing and can be changed to meet any future requirements.

- **LIGHT BUT RIGID.** Once assembled, it maintains perfect shape. Moves on casters or can be easily flown. 35' frame weighs 750 lbs. Strong enough to extend in front of proscenium without bracing to any wall. Used by most Hollywood studios.

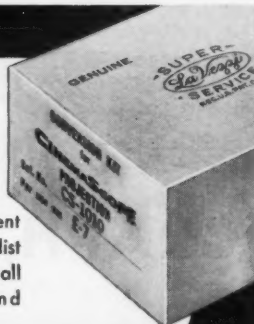
- ➔ **OPTICALLY TRUE.** Radius of curvature set at factory. It never changes due to warp when tilted, therefore distortion cannot be introduced. The curve is true and the screen laces perfectly without stress or wrinkling.

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## LAVEZZI MACHINE WORKS

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ing installation of a new marquee, seats, carpeting and lights and renovation of the lobby.

*K. B. Duke* has announced plans for renovating the New theatre in Leonardtown, Md. While this work is being done he will reopen the St. Mary's theatre there.

*Paul Kesler*, formerly manager of Rifkin's Suffolk theatre, Holyoke, Mass., has been transferred to the circuit's Meadow Glen drive-in, Medford, Mass.

*Sam Reichblum* is completely remodeling his Columbia theatre, in East Liverpool, Ohio.

*David Flexer* of Flexer Theatres, Inc., Memphis, Tenn., has announced the start of construction of his new drive-in at New Albany, Miss.

*Gilbert Rounsaville* has resigned as manager of the Grand, Dixie and Buckskin theatres in Holdenville, Okla.

*Lee C. McFerrin* has replaced *Harry Buck* as assistant manager of the Fulton theatre in Pittsburgh, Mr. Buck having been promoted to manager of the State and Ohio theatres, in Conneaut, Ohio. Mr. McFerrin was formerly at the Paramount in Youngstown.

*Robert Broadbent* has been appointed city manager in San Francisco for North Coast Theatres, Seattle, by *Sherrill Corwin*, president.

*Ed Lachman*, president of Lorraine Carbons, Inc., of Boonton, N. J., recently made an extended trip covering Dallas, Tex., and the Midwest, calling on dealers and exhibitors with his new, improved large-cored Lorraine "Orlux Super-Charged" carbons, developed for CinemaScope and 3-D projection and all wide-screen systems.

## NAMED TO GOVERNMENT POST



*George H. Roderick*, formerly vice-president in charge of operations for the American Seating Company, Grand Rapids, Mich., is congratulated by *John Slezak*, Under-Secretary of the Army, upon the former's appointment as Assistant Secretary of the Army by President Eisenhower. Looking on is *Mrs. Roderick*. Associated for 33 years with American Seating, Mr. Roderick is a graduate of the University of Michigan with a degree in mechanical engineering. He served in various engineering positions until 1939 when he was assigned to special defense projects. In 1943 he became manager of war products and in this capacity had charge of all war contracts for the company. He headed the company's reconversion planning committee in 1944 and in 1947 was made manager of research and development and elected to a vice-presidency and to membership on the board of directors.



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Like a good show, theatre men know a good attraction panel when they see one. They know that their most effective, lowest cost advertising medium is a Wagner panel which is large enough for plenty of powerful sales copy formed with Wagner letters in a variety of sizes and colors to lend emphasis.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes. 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Installed by  
Martin & Co.,  
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*The Only Frames  
Which Can Be Built  
Without Limitation of Size*

and which can be economically serviced through open windows and without removing frames—Wagner Window-type frames and glass units. They're stronger, and can be installed before installing the glass.



**A LOW COST  
PANEL FOR  
DRIVE-INS**

Installed by  
White Way Electric Sign Co.,  
Chicago, Ill.

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali-resistant, and salt-spray-resistant baked enamel.



An inexpensive Wagner Horizontal Bar Assembly and Wagner Plastic Letters.  
Installed by Federal Enterprises, Inc.  
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Sold by theatre equipment dealers everywhere.

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Please send BIG free catalog on Wagner show-selling equipment.

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**a single optical track with no projector modification.**

It's here! Perspecta Stereophonic Sound... completely compatible with conventional sound... is the simplest, least expensive system ever developed.

Because a standard optical sound track is used, there are no modifications to projectors. Exhibitors with multi-channel systems need install only a *single* unit. Others can switch to stereophonic sound by installing a Perspecta Stereophonic Sound unit plus additional power amplifiers and speakers. That's all! And Fairchild... who design engineered it... is now delivering this miracle unit, the Perspecta Stereophonic Sound Integrator.

**This is the simple, permanent, stereophonic sound system that solves all the exhibitors' problems.**

There's no difference in projection procedures. In fact, you can splice Perspecta Stereophonic Sound film into conventional film—and the switch is automatic. Optically recorded Perspecta Stereophonic Sound requires only the *regular* sound head.

Let us know what equipment you're now using. We'll show you how to change to Perspecta Stereophonic Sound.

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\*Invented by C. ROBERT FINE, President of FINE SOUND, INC.

## FAIRCHILD RECORDING EQUIPMENT

**Motion Picture Sound Division  
Whitestone 57, New York**

# Better Theatres

for APRIL 1954

GEORGE SCHUTZ, Editor

## More Devices To Establish Wide-Screen

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BETTER THEATRES SECTION

THE TECHNICAL movement started last year grows and grows, continuing a coinage of process names which keeps us mindful of the fact that the objective of it all is exploitable merchandise.

After several years of conditions which made many exhibitors half-believe that theatrical motion picture exhibition was doomed to extinction by a medium which could reproduce films in the home, theatre operators were heartened by a surge of industrial energy directed toward advancement of the art itself, so that it could continue to require the facilities and environment of a public theatre.

The technical movement thus generated has been astoundingly productive of material progress in devices and applicable know-how. In a matter of months, it brought to the screen dramatic productions in stereoscopy and laid the groundwork for greater competence in that medium; and concurrently it supplanted the original shape of the picture and concepts of its size with techniques which have given both picture and sound increased conviction.

Now, following triumphs of Cinemascope, come the Superscope method of Joseph and Irving Tushinsky, to extend use of the anamorphic technique; and Vista-Vision for adjustment of wide-screen to a variety of conditions; plus Perspecta, which does much the same for sound.

Announced in recent weeks for immediate application, the latter group brings the movement to grips with realities of the business with which it could not be materially concerned at the outset. If a trend toward standardization has not yet been shaped, at any rate the practical conditions are now being further developed for determination of the faculties that standardization should give the screen—whether, indeed, there ought to be standardization in the familiar terms of identical practice for all.

In writing a piece about the problem presented by obsolete and shabby theatres, for the March issue of BETTER THEATRES, we referred—on our typewriter—to the industry's "Great Depression" of 1948-53. But the gremlins of printing changed the eight to a zero. We here note the error for the record.

—G. S.



# ***Stereophonic Sound in the Development of New Techniques***

**An evaluation of the new technical movement, and the place of stereophonic methods in it**

By GIO GAGLIARDI

ONE OF the principal reasons for an industry's continued success is the absorption and incorporation of all new modern manufacturing techniques and the continuous improvements of its product's performance. When such products become retarded in progress and static in quality, the inevitable result is a diminishing of public acceptance and consequently a decrease in their sales value.

The motion picture industry is no exception to this rule. Let us look back at its history. Motion pictures grew from infancy in the first two decades of this century, to at least adolescence in the early 1920's. They were a new art in entertainment, and this entertainment was available to everyone, regardless of means and regardless of location.

Little progress was made in this period in the development of equipment for presenting better performances. Plots and productions were improved, projectors were changed from hand to motor operation, but by and large technical improvement was slow and meagre. The industry had a complete monopoly of the cheap entertainment field; no efforts were necessary, hence technical progress was not encouraged.

Then came the radio invasion. This new form of free and novel entertainment became quickly available to the general public. A competitor had arisen in the amusement field and box-offices across the land quickly began to feel the effects. The industry strove by means of more richly furnished theatres, some improvements in picture size and brightness, and more lavish productions to woo back its public. These efforts, in themselves, were not found suffi-

cient. But the very research that had produced radio gave the motion picture its greatest advance. The "talkies" were born.

The success of the sound picture is an historical fact. Great fortunes were made in the newly energized motion picture industry. Little by little improvements were made in the techniques of recording and reproduction, and the motion picture regained its supremacy and its practical monopoly of the entertainment field.

We all remember those beginnings. For several years many die-hards questioned whether the "talkies" were here to stay. They spoke of the inferiority of "canned" music and speech. Many exhibitors refused to install the new sound equipment, denied their necessity. They claimed that the public was not satisfied with the mechanical voice of the screen and would shortly reject it in favor of the familiar, more "intimate" silent technique. Among engineers, controversies raged about sound-on-disk, sound-film, horn type and cone type speakers, variable area and variable density recording.

## **COMPLACENCY—THEN TV!**

As time progressed certain major improvements were developed and suggested by the technical departments of the various motion picture companies. From the late 1920s and through the 1930s wide film projection was attempted, stereophonic sound was demonstrated, and stereoscopic motion pictures were promisingly presented in the laboratories.

These spectacular developments, however, were not brought to the public. The necessity was not apparent. The motion

picture industry was prosperous, so why bother with such disturbing innovations?

Then, after World War II, came television!

History repeated itself. Television, with its free home entertainment, challenged the motion picture theatre with both screen and speaker. Within a couple of years, box-office receipts fell to alarming lows, and the entertainment pattern and customs of the American public began to change radically. Something quite drastic had to be done to the motion picture so that it might meet this new opposition successfully.

The industry has been extremely fortunate that the engineering facilities and know-how at its disposal are many times greater than those of the 1920's. Harnessing this reservoir of knowledge, the motion picture producers have been able to develop, with astounding response to a desperate situation, stereoscopic pictures, wide-screen techniques and stereophonic sound. These already have regenerated the business.

## **THE MOVEMENT BEGINS**

Stereoscopic pictures started this great new large scale crusade for motion picture renovation. Certain technical deficiencies have prevented this form from receiving continuous acclaim, but these deficiencies are being remedied. Synchronization of the two pictures will be positively registered when both pictures are printed on the same film. Sufficient brightness for very large 3D pictures will be obtained when the Vectographic process is perfected. Polarizing viewers already have been markedly improved.

The wide-screen movement was sparked by Cinerama. It was suggested that pictures could be widened by reducing the height of the film gate aperture; then 20th Century-Fox announced adoption of the anamorphic method, using compression and expansion lenses to obtain a screen image approximately two and a half times wider than it is high.

It takes only a few visits to theatres presenting the wider picture *properly* to make one dissatisfied with the older methods of projection. The point has been raised that many theatres are too small, or otherwise

(Continued on page 34)

By **GEORGE SCHUTZ**  
Editor of **BETTER THEATRES**

**W**E WOULD like to believe that resistance to stereophonic sound is a natural reaction setting in after the first fever of "new techniques." What seized the industry last year was much too sudden and violent to avoid a relapse. Great expectations were bound to give way to dismay when projects were resolved into dollars. Perhaps the issue is no more than one of time to absorb this new pressure of technical progress.

Quickly indeed has the industry accepted the larger, wider picture, and that alone is calling for expenditures large enough to trouble many exhibitors after some five or six years of box-office drought. It is easily understandable that they should be in a mood to settle for less than the whole hog.

We don't see that attitude, however, as one to discourage consistent pursuit of the objectives sketched out last year. Half-measures, temporary substitutes may be warranted by immediate conditions. The only unfortunate outcome of that would be to let them pull the business into the same kind of rut it has just climbed out of.

You can reasonably say that you cannot find or risk the money necessary to equip for stereophonic sound but one is distorting the facts to suit one's convenience if it is added, "Besides, stereophonic sound doesn't mean anything anyway." Who said so, the public? We don't think the public has separated it for specific appraisal. Besides the industry has but recently entered upon its use, experimenting, sometimes resorting to new and tentative tricks of pseudo-stereophonic, limiting its possibilities by sticking cautiously to familiar formats of cinematography. Give the creative fellows time and experience!

And give the public time for conditioning. Some of the most memorable motion pictures ever made were silents. We doubt the theatre has ever thrilled an audience more than millions were thrilled by "The Birth of a Nation." Would that same production be as effective today? We doubt it. Even with other things equal, lack of sound would render the action too absurd for conviction. Yet you cannot exploit the mere fact of sound today, as "talkies" were advertised a quarter of a century ago. It

# Making Growth of the Art Complete with Stereophonic Sound

How multiple-track technique enters inevitably  
into considerations of technical progress  
submitted to the industry by wide-screen.

is now an inherent quality of a motion picture performance. Accepting it as such, the public has become conditioned to the manner of its use and to its qualities.

The movie public doesn't know *what* it likes. It only knows *when* it likes. An industry protects its market by making its product better. It introduces improvements to replenish demand—demand that comes only after tasting. A symbol of Henry Ford's genius is the Model T. But Fords today have automatic transmission—plus power-steering and push-button windows.

## STEREOPHONIC FUNCTION

The simple commercial fact of stereophonic sound is that it is *better* than one-channel sound.

That fact can't be ignored. It could be rejected, but if it were, we are convinced that it would always be around to haunt the business.

Stereophonic methods have, indeed, been nagging the industry for years. Many sound engineers and creative minds of motion picture production long have thought that it must come one day. Simply because it is better.

Its possibilities were fascinating enough to produce a "Fantasia," without wide-screen cinematography to suggest it. When "Cinerama" came, stereophonic sound was part and parcel of it. Regardless of lateral "directionalism," wide-screen technique provides stereophonic sound at last with the

possibility of pictorial volume, the range of movement, the differentiation of material which stereophonic (as distinct from bin-aural) sound requires to realize its fullest impact.

Because it is the function most readily identified, lateral localization of sound—so-called "directionalism"—tends to be the only value generally attributed to stereophonic sound; and because a motion picture, as typically produced under the persistent influence of practices established to meet limitations of screen size, precariously uses sight to ensure such localization regardless of the distance of pictorial source from a reproducer at the middle of the screen, stereophonic sound is often regarded as of no value unless the picture is of relatively tremendous dimensions, therefore meaningless to the average theatre, and ridiculous in a small one.

One couldn't ask for a better demonstration of the fallacy in that appraisal than what has been done recently at drive-ins. A few weeks ago at Brunswick, N. J., for example, sound by two speakers in a car was compared with that of the usual one. Mind you, these were speakers of relatively small frequency range of the regular in-car type. And of course the sound came from only a few feet away from the listener, while the action was a couple of hundred feet or more in the distance. Yet the sound seemed more realistic. More than one person at the demonstration testified to that. Why?

Greater fidelity, for one thing. The

## Stereophonic Recording as a Source of Greater Realism

[Appraising stereophonic sound, particularly when it is given the fullest practicable application in recording, a paper read at the April 1953 convention of the Society of Motion Picture and Television Engineers, by Lorin D. Grignon, 20th Century-Fox recording engineer, is excerpted below as a footnote to Mr. Gagliardi's adjoining discussion from the point of view of a projection engineer.—ED.]

Greatly improved sound quality can be obtained by the use of stereophonic methods. It is easily demonstrable that recordings made in sets which give unnaturally "boomy" or otherwise poor results monaurally, result in records which more nearly reproduce the true conditions in that set when recorded stereophonically. This is still true when disregarding subject sound placement.

Many more illusions can be created by sound alone, opening new dramatic, effective avenues for motion picture story presentation.

With sufficient experience and certain desirable auxiliary equipment, production cost need not be greatly increased. . . . Very little difficulty has been experienced in lighting, even

though three or more microphones might be used. There are times when the sound engineer has considerable latitude and can ease the lighting problem of the cameraman. There are other times when very little latitude exists and the sound engineer can then give away very little to the cameraman. Good co-operation and understanding by both parties is demanded.

Re-recording, technically, is no more difficult than at present, but having introduced one additional degree of freedom, more manipulation will be required. Many stock library monaural tracks may be used, provided equipment is available for controlling placement of the desired sound. . . . Greatly increased showmanship can sometimes be achieved if specific effects are stereophonically recorded for the scene.

It is concluded that stereophonic recording can be used for motion pictures and will provide a superior sound presentation which is one step closer to technical perfection and realism on the screen. Unfortunately, stereophonic sound cannot be introduced overnight, but it can be made available to the industry if wanted.

two-speaker sound came from magnetic tracks (the set-up used CinemaScope prints). The single speaker reproduced one optical track.

Pertinent also, however, is presence of two sources of sound, with sufficient displacement to strengthen differences in the hearing of one ear compared with that of the other. With two normal ears we are accustomed to hearing two sets of sounds. That is how we locate the source of sounds (doing so only approximately—for exactness at some distance, sight too is needed); and two-point hearing, combining variations of identical original tones, is natural to us.

Thus it is reasonable that two speakers reproducing identical signals, but from two directions, with the possibility of differences in arrival time and of different reverberant influences imposed by different locations with respect to the listener and surrounding surfaces, could produce conditions of hearing more like those to which we are habituated than a single set of those same tones, from one source, could do; hence the brain interprets the composite sounds as realistic.

It is the business of stereophonic recording, of course, to reinforce the function of multiple-point reproduction by giving each speaker system its own track, with variation of tones created naturalistically through microphone placement, or by manipulation of the recording equipment (adjustment of volume or introduction of time lag by signal displacement on the tracks).

In this way stereophonic recording

(which of course is meaningless without corresponding reproduction) can readily affect sound localization without absolute dependence on pictorial manipulation to insure participation of sight. Thus action is liberated. And sound itself, alone, can be used narrationally as dramatic material may indicate, extending the power of suggestion which has made the screen the greatest of all story tellers.

### FURTHER AIDS TO REALISM

Furthermore, with respect to "directionalism," sound needs to be localized on the screen *not only across the width*, but in *depth*, and this requires stereophonic technique to make it more than an obvious "theatrical" trick disturbing to the illusion.

Worth noting, too, is the fact that stereophonic technique allows volume to be increased without the harshness that has caused some people to complain that the sound is too loud. Giving the hearing mechanism conditions simulating those to which it is habituated probably bears upon that. Another factor may be the cancellation in one channel of defects in another.

In any case, it has been demonstrated, through careful experimentation, that most people can enjoy music reproduced by at least two speaker systems at a higher volume level than the same music reproduced on a single channel. Directors can use that reaction occasionally to get extraordinary impact.

In considering all of the devices by which the motion picture achieves its conviction,

it is to be borne in mind that each operates with all the others to create an illusion. Let one thing be off key and the others lose some of their effect. Give the mind consistent stimulation without pronounced invasion of extraneous data and it will do a swell job of believing what you want it to. That is why a motion picture that pretty well fills the effective field of vision produces a sharper sense of perspective—three dimensions—than the postage-stamp variety sharing perception with a lot of architectural gimcracks. Any gain in the naturalism of sound helps to make the whole performance convincingly realistic.

What can be lost sight of, at a time of decision under urgent economic compulsion, is applications of a new technique which may not even be anticipated on the basis of established practice. By what are some of us judging the value of stereophonic sound? By its application to motion picture material and technique as we have had them. Give creators of motion pictures the larger performance area and deny them comparable scope in sound technique and they will of course gear their methods to those conditions. But what might they be able to produce if they were released from the old limitations in both directions? Stereophonic recording adds to the chores of production, naturally, but to no comparable degree that simple sound did in the first place.

At the theatre end, the only material difficulty is injected by the cost of equipment. Stereophonic sound calls for multiple

(Continued on page 34)



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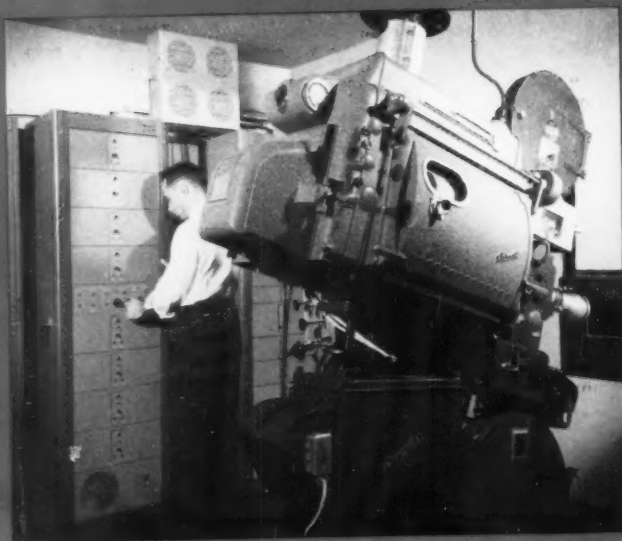
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# On the House

★ editorial reports and comment on events, trends, people and opinion

## WIDE-SCREEN'S NEW ADAPTABILITY

THE MOST recent developments in wide-screen technique offer some further satisfaction to veteran advocates of the Big Picture, without, however, helping much, if at all, to resolve their arguments as to what it eventually will, or should, become. The gusty month of March brought in, not altogether freshly but with new authority:

1. Anamorphic systems that start with printing, not shooting, to make the advantages of compression-expansion available in various aspect ratios.

2. A method of distributing single optical track sound to three speaker channels with automatic control of volume in each for directional emphasis according to a pattern prescribed in production.

3. Paramount's VistaVision, which allows the exhibitor to choose whether he wants either or both of the techniques noted above, or to rely merely on height masking at the aperture, adding nothing to his equipment (except to install, of course, projection lenses for his new picture width, perhaps also lamps to provide additional light that the new picture may require.)

The manner in which VistaVision prints are produced to provide this flexibility of application is described by Loren L. Ryder, head of Paramount Pictures' Engineering and Sound Department, on page 22.

The Perspecta sound system, by which an optical track can be given three-channel reproduction, is explained on page 28.

Of the two new anamorphic methods demonstrated recently in New York, that developed by Joseph and Irving Tushinsky, technologists at the RKO Radio studio, who call it Superscope, will be the subject of an article by Joseph Tushinsky in the May issue of *BETTER THEATRES*.

Similar in application is the Super Panatar lens of Robert E. Gottschalk, which has been placed in production by Panavision, Inc., with distribution by the Radiant Manufacturing Company of Chicago ("As-trolite" screens). Like the Tushinsky opti-

cal system, the Super Panatar uses an arrangement of prisms (as opposed to the cylindrical lenses of CinemaScope) to compress the photographic material and to expand it in projection.

Such a method allows wide-screen technique to take advantage of the anamorphic photograph with considerable flexibility and widened area of application. The Tushinsky system, for example, can produce an anamorphic release print from any master print of suitable photographic quality regardless of how it was shot, by blowing it up to make a new master, then compressing the material in a new release print. Thus reissues of productions made conventionally can be printed anamorphically for wide-screen presentation, though with possible inferiority to pictures shot for the purpose because they would not have the advantage of wide-angle lenses for large-volume scenes.

### SCREEN LIGHT ADVANTAGE

The significance of the method to pictures produced for wide-screen presentation is indicated by the use Paramount is making of it to give its VistaVision complete adaptability. Paramount is shooting all productions with camera allowance for aspect ratios greater than that of the Academy standard frame (1.33/1). Prints made by the Tushinsky process will be supplied, however, so as to allow theatres equipped with Tushinsky projection lenses to project in a higher ratio with use of all, or substantially all, of the light at the aperture.

In short, the Tushinsky system takes advantage of the efficiency of anamorphic compression and expansion with adaptability to a variety of aspect ratios readily contrived through printing rather than cinematography. It is to be appreciated that a prime virtue of anamorphic prints is their relatively efficient use of available light in projection. Much, and potentially all, of the increased width of the picture is realized purely optically. Aperture masking

can change picture proportions, but just as much lamp output is required as would be needed to put the entire frame on the screen.

Another advantage relative to light submitted in favor of applying the anamorphic method only at the print stage, is that anamorphic cinematography requires a higher level of set illumination. So long as there was enough light, without distortion, that of course would be a matter of production cost or convenience.

While proportions of the projected picture may be changed in the theatre through mechanical adjustment of the prismatic system, the anamorphic print is of course expanded in the same ratio as it was compressed. Or substantially so—Messrs. Tushinsky say that you can cheat on the original ratio to the extent of about 10% before the audience becomes aware of distortion.

All of these more recent developments supply affirmation of the larger, wider picture as a basic change in motion picture technique. Production is committed to wide-screen; theatres not yet equipped for it will have to do so or become steadily different from the norm. In time, when production technique may proceed without reference to any other conditions of exhibition, a good presentation of all but old product may be otherwise impossible.

That still could leave considerable room, however, for variation in wide-screen technique. The Todd-AO project in 70mm film is still to be heard from. The Tushinsky's of Superscope are working on a camera of MGM sponsorship which would vary the approach of Paramount and Todd-AO by stretching the negative image entirely across the film strip, eliminating some sprocket holes to do so.

As for sound, will it be optical or magnetic, one-track or stereophonic with one channel or more? Or will it be at least two combinations of these, with theatres taking their pick according to their needs?

This year is starting out as if it were to bring us close to an answer.



# VistaVision

## The New Paramount System

The method of wide-screen photography and printing employing a horizontal negative, adopted for all production by Paramount Pictures, described in the first of three articles—

By LOREN L. RYDER

Head of Paramount Engineering & Recording



**V**ISTAVISION is a new simple, compatible and flexible overall system of producing, release-printing, and exhibiting motion pictures. It will give to every theatre the world over the finest possible quality on the largest possible screen at the lowest possible cost.

In introducing VistaVision, Paramount has introduced the technique of *optical reduction from a large negative image to the standard release print image*. This is the most important and distinctive feature of VistaVision. It is VistaVision. It is the feature which we believe others must follow if they are to reduce grain, eliminate fuzziness and gain bigger, brighter and better pictures.

Larger screens and larger pictures, such as the old Magnascope, have always been possible. The limiting factors have been picture quality and adequate screen illumination. The metalized screens (which were introduced for 3D) and new projector lamp houses have helped screen illumination. VistaVision is the first process to make a noteworthy and immediately apparent improvement in picture quality. *VistaVision improves the front and side seat viewing*, whereas all other processes diminish the value of these seats.

In balancing the overall system to this new level of quality, we are making several changes. Most of these changes simplify the proce-

dures, and most of these changes are made during production and release printing, not at the theatres. VistaVision release prints will play in any theatre anywhere in the world with an improvement in picture quality. Some improvement will be apparent even on the old "postage stamp" screens in theatres where not one cent has been spent to improve the presentation. Theatres that have large seamless screens and good projection equipment will gain full advantage of VistaVision without further change or expenditure.

Paramount makes no demand on any theatre, but there is one thing on which there is complete agreement among all studios and all exhibitors: *big screens are here to stay*. They have brought a new look to motion pictures, a permanent new look. Paramount earnestly urges that every exhibitor who has not already done so *install the largest feasible seamless screen*

*both as to height and width*. Our objective is to fill this screen with a clear, sharp and bright picture. Paramount urges that every exhibitor have good standard projection equipment, good standard type lenses, and adequate screen illumination.

VistaVision is a *flexible system* and it is a *compatible system*. The picture can play in any aspect ratio from 1.33/1, through 1.66/1, 1.85/1, up to 2/1. It plays best in ratios close to 1.85/1.

For the exhibitors who wish complete flexibility, Paramount suggests the purchase of variable prismatic expander lenses, such as those manufactured by the Tushinsky Brothers.

For those exhibitors who wish a stereophonic sound effect, Paramount suggests the purchase of dimensional sound control units and supplementary loudspeakers if they are not already installed. The purchase of such equipment is not required for VistaVision and is optional with the exhibitor.

There is one point on which Paramount is emphatic. *Paramount pictures are not to be played in an aspect ratio greater than 2/1*. Paramount pictures are photographed with height which gives them stature and an artistic proportion that is lost by reducing screen height.

Briefly, the VistaVision process includes new wider angle lenses to give greater scope on the big screens; new cameras through which the 35mm negative travels horizontally, eight sprocket holes per frame (instead of four), giving a negative image



A strip of VistaVision negative (above, full-size) showing placement horizontally on film. At right the same material is shown in a full-size reproduction of the 35mm. release print.



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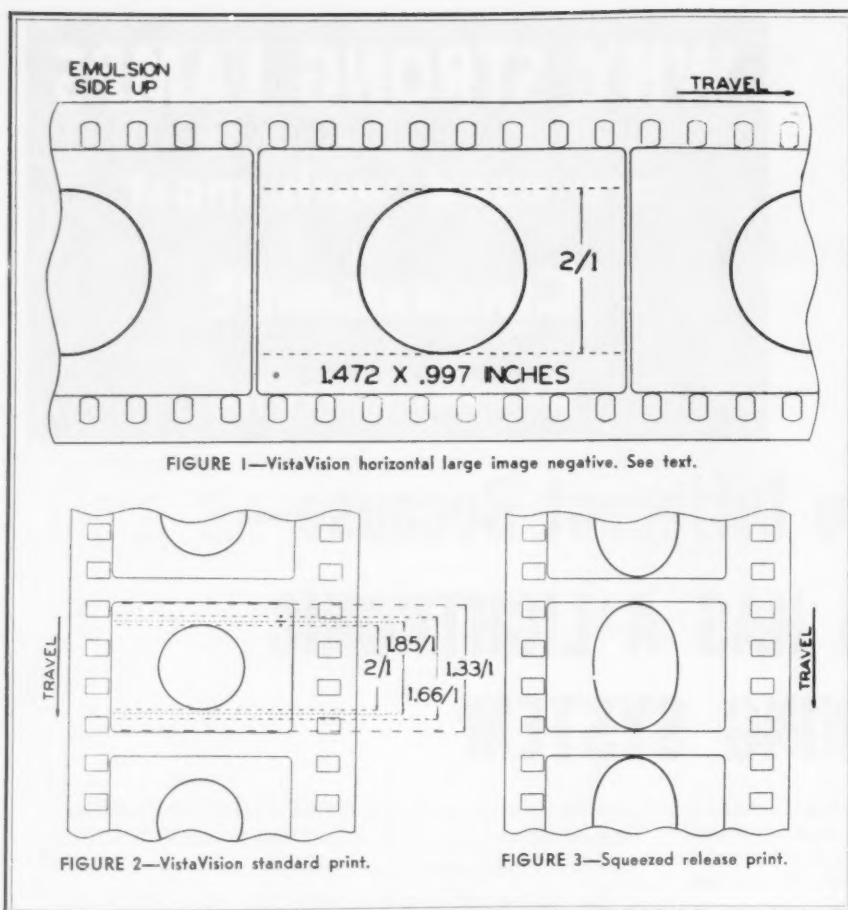
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with an area over two-and-one-half times the area of the standard negative image. The picture negative is Eastman Mazda color-taking stock. It is processed by Technicolor and optically reduced directly from the negative to the Technicolor matrix, which in turn is used to stamp out the release print by the imbibition process.

There will be two types of release prints—(1) the *VistaVision standard* release prints which will play in all theatres; and (2) the *VistaVision squeezed* release prints, which can be used in theatres that are equipped with variable prismatic expander lenses.

All release prints will have a single photographic sound track that will play on any standard sound reproducer the world over. These same prints will also carry a directional control signal in the sound track area which will in turn be picked up in those theatres that are equipped for dimensional sound. The control unit will then direct the sound to the proper loudspeakers in the proper volume ratio, giving the new dimensional sound effectiveness to the picture.

The squeeze ratio in the Paramount squeezed release prints is different than the squeeze ratio used by CinemaScope, therefore these prints will not play on CinemaScope lenses. Paramount does not con-

template the release of any pictures with stereophonic sound, either with separate magnetic film, or by the four-track method. Further, Paramount does not contemplate releasing any prints having the Fox-Eastman narrow sprocket holes.

#### PRODUCTION TECHNIQUE

The technique of picture shooting with the VistaVision camera is the same as with any standard camera. The light level used on interior sets is between 350 and 600 foot-candles; with most shots running between 400 and 500 foot-candles. This is the same light level that has been in use at the Paramount studio for nearly a year. The lenses are stopped to  $f:2.8$  and  $f:3.2$ .

At the present time Paramount is using cameras which were made by William P. Stein in 1926 for a two-frame color system. The motor drive and many features of these cameras have been modernized so as to gain good registration and film movement. The cameras are rotated on their sides and the aperture plate has been opened up for the double frame negative image. A new wide angle view finder has been adapted to the camera and operates with vertical rather than horizontal parallax.

Paramount has four of these cameras

which have been used as an expedient in the shooting of "White Christmas," "The Big Top," "Strategic Air Command" and subsequent pictures, until other cameras are available. Technicolor is modifying a number of their three-strip cameras for VistaVision double-frame horizontal exposure of a single negative. These cameras will be available shortly as a further expedient to gain immediate production by the VistaVision process.

Complete camera specifications on a proposed new camera were mailed last October to all camera manufacturers. We are advised that Mitchell, Bell and Howell and the Producers Service Company will be making cameras available for Paramount and others in the industry. An effort is being made to relieve the present critical camera shortage by working out modifications for the standard NC and BNC cameras so as to have double-frame film movements.

Persons outside of Paramount who are interested in the purchase of cameras should make their inquiries directly to the camera companies, and any orders for cameras should be placed with these companies. Paramount wishes to encourage others in the use of VistaVision cameras and will supply copies of the new specifications to any person or company having a bona fide interest in camera design.

#### CAMERA LENSES

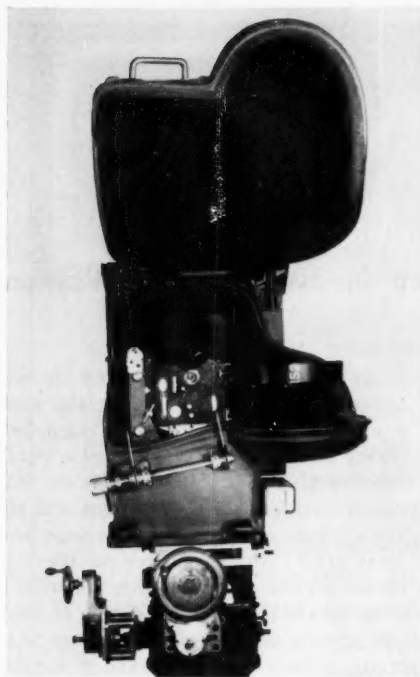
With respect to camera lenses, Paramount has found that standard motion picture lenses of 75mm and up have adequate field coverage for use on the double-frame camera. High quality Leica type lenses are used for all of the shorter focal lengths. This includes lenses down to 24mm, which will give a photographic angle of coverage slightly above 75 degrees.

Improved lenses are being designed which will include lenses of still shorter focal length. It is the writer's opinion, however, that we are gaining an adequate angle of coverage. The 75-degree angle is wider than that used in any other motion picture process, except Cinerama and Todd-AO. The area of negative film exposure is shown in Figure 1. The film is standard 35mm negative exposed horizontally.

As indicated earlier in this article, the most important feature of VistaVision is the large negative and its optical reduction to the standard print. In the VistaVision process the large negative can either be accomplished by using a special wide film negative with the subsequent photographic reduction, or by the horizontal eight-sprocket-hole film movement as herein explained.

Paramount has selected the eight-sprocket-hole method. Tests indicate that as we increase the size of the negative, we





The Paramount VistaVision camera (pictured from the cameraman's viewpoint) which is presently in use. See text for details.

improve picture resolution in the plane of focus and grain size reduction, but beyond a certain point we tend to lose depth of field. We believe that in our use of the VistaVision process we have selected the best ratio of negative area to positive area for motion picture making.

We have established the negative width for optimum results, taking into account the image reduction factor and wide-angle photography. At this width we have gained slightly in depth of field. The VistaVision system has a large gain in depth of field if the image height is maintained the same as

in standard photography. The finders on the VistaVision cameras carry a hairline framing marking in the aspect ratio of 1.66/1. There will also be a frame line marking for the 1.33/1 aspect ratio.

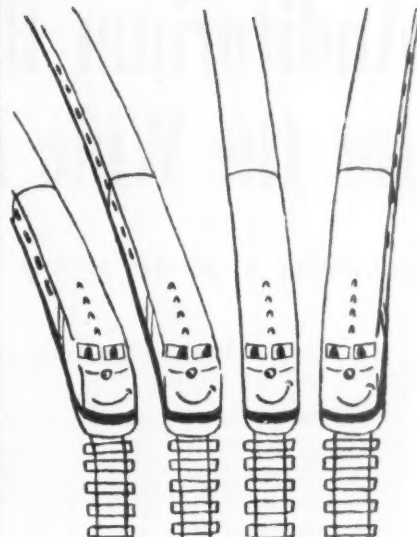
The cameramen are instructed to compose for a loose (meaning adequate head-room) 1.66/1 picture. A picture composed in this way will play equally well at 1.85/1; it will play very satisfactorily at 2/1 and it can be played at the old standard of 1.33/1.

The VistaVision cameras will be used for all future Paramount black-and-white pictures as well as color pictures. It is contemplated that we shall derive the same benefit on black and white pictures that we are now gaining in color photography.

Paramount has already photographed background projection, inserts, special effects, miniatures, etc., with the VistaVision camera. We also expect to make matte shots, and we see no reason why we should not gain the same improvement in all types of special effects photography.

The production picture dailies are optically printed directly from the large color negative to the standard 35mm image size. The reduction ratio is 1.63/1. Eastman color stock is now being used for all daily prints. (See Figure 2 for size of print image.) The editorial and studio handling of these prints is exactly the same as the previous handling of daily, except that special negative numbers are placed on both print and negative for future negative cutting. The special numbering may be eliminated when we have time to modify a printer so as to print-through the negative numbers.

In our work with stereophonic sound we have found that it is overbearing and gives too much effect of movement for front seat (Continued on page 48)



## Little did we Think

That our four-track stereophonic sound system would receive acclaim from theatre showmen like Wolf, Reade, Dipson, Rembusch and Shor.

And we're still running around with a warm feeling since companies like 20th-Century Fox approved it for their Cinemascope.

We had hoped that people would find out how good it was and that they would say that it met all their requirements for superb sound systems.

Maybe the price helped to warm them up, too, because when folks check up, they're immediately flabbergasted that it begins at \$3195.

That's why we're making our whole sales story just this simple.

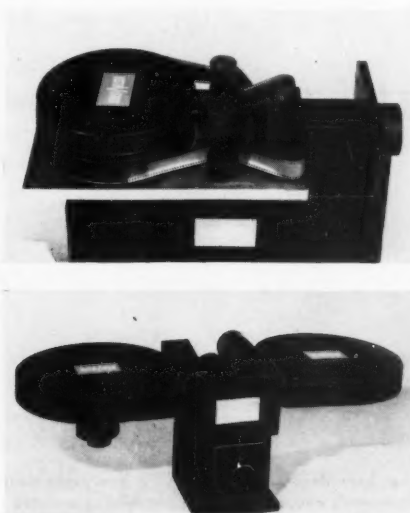
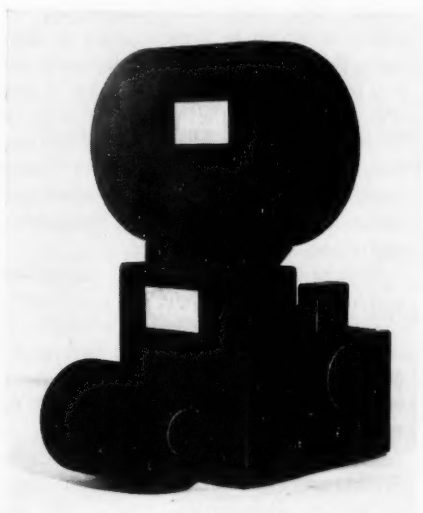
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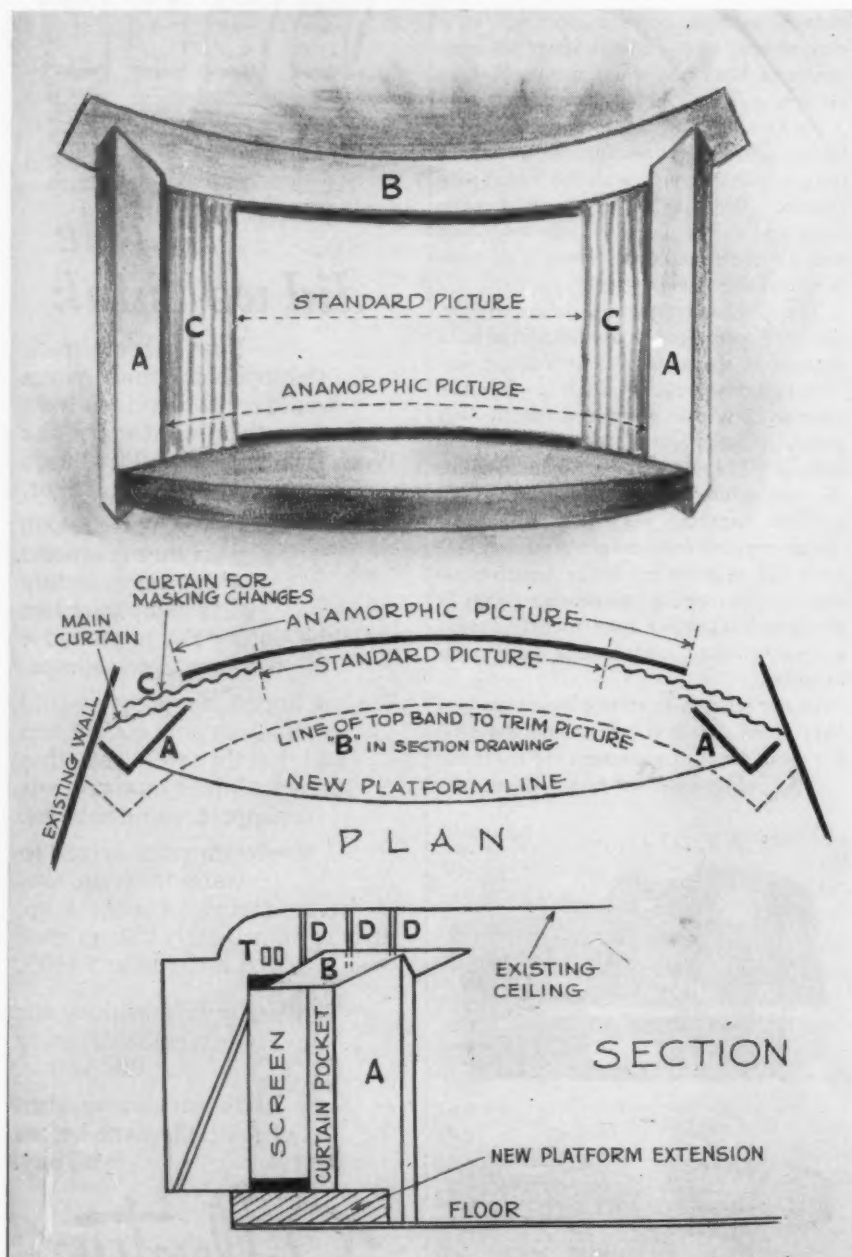
Experimental and provisional types of cameras under development for possible application to the VistaVision production. The conventional type is shown at left, the cartridge loader type is at right above; the butterfly type at right below. See text for details.

# Auditorium Remodeling for the Wide Picture

By **BEN SCHLANGER**

Theatre Architect and Consultant

Presenting a screen setting readily adaptable as a first step in essential modernization.



The setting (sketched in perspective in top drawing) has been devised to integrate the new performance area into the auditorium under structural conditions commonly encountered, with surrounding surfaces to cover existing architectural features which invade perception of the picture. Elements A and B are such surfaces at sides and top; they can be made of asbestos board on metal furring. The side pieces also provide slots for both a main curtain and a masking curtain (C) for variation of picture width (track location at T). The top border can be supported by angle irons (D) suspended from the ceiling.

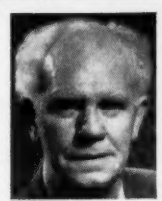
WITH THE new motion picture techniques having first claim upon available money, the problem of outmoded, shabby theatres is likely to compel a highly selective treatment. Last month we submitted some devices of immediate and obvious effect in renovating entrance and foyer areas. In the auditorium the new picture scheme commands first attention.

In the auditorium the minimum of work that can be done in most instances is to create a fresh atmosphere and a suitable setting for the enlarged picture. Such work would be to revise the room lighting, repaint as necessary, and provide a new architectural setting for the large screen presentation. A setting for the screen is shown in the accompanying drawings. Construction is of lightweight steel framing and incombustible asbestos board facing.

The frame consists of two flanking pylons at either side of the screen, and an angular top framing piece. This top member will require some intermediate supports to keep it level, and for this purpose steel cable supported from overhead construction can be used, and it will not be visible to the audience. The asbestos board surfacing will require painting.

Because of the increased screen size and the added area of the framework of this design, the total screen-and-setting installation would be large enough to dominate the visual field of the audience, and it is this prominence which makes it possible to minimize the amount of work to be done to the rest of the auditorium surface. The enlarged picture of course changes the sightlines radically, hence calls for revision of the seating plan if and when new chairs are to be installed.

Repainting of remaining auditorium surfaces should be done in a monotone effect in order to strengthen attention on the screen area. All lighting fixtures exposed on wall and ceiling surfaces should be eliminated, and concealed lighting devices should be used which will keep all secondary light from falling on existing decoration. The larger screens, with brighter picture illumination, give a dim and evenly diffused glow to the surfaces of the auditorium, thereby eliminating the need for exposed wall and ceiling fixtures.



## Show Sense

Jack Jackson

We were at breakfast when the mailman brought a letter from Homer Tegtmeier of the B. F. Shearer Company telling me they were sending me a sample of Heywood-Wakefield's finest contribution to theatre seating luxury—a rocking lounge chair. I didn't even stop to wipe the egg off my chin before unzipping that crate. There 'twas, some 50 pounds of rare physical comfort encased in foam rubber and covered with chartreuse upholstery. One sit and I saw how a seat like this was capable of converting the most carping movie critic into an enthusiastic and blatant encomiast. No picture could be other than praiseworthy when seen from a chair like this. I reclined and relaxed while my vertebra twisted and squirmed in search of faults. There were none. Here was the ideal spot to plant my assumings and develop my assertings for chronicling in this column. This was as nice a Christmas present as anybody could possibly hope for.

*"No picture could be  
other than praiseworthy  
when seen from  
a chair like this"*

←  
*Excerpt from Jack Jackson's "Show Sense"  
column as it appeared in Showmen's Trade  
Review, November 14, 1953.*

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# Three-Channel Sound From One Optical Track

Adaptation of a single optical track to three-channel reproduction in the theatre has been made available to motion picture producers generally in the "Perspecta" system which the Fairchild Recording Equipment Company has placed in production at the Whitestone, L. I. (New York City)

plant of the company's new motion picture sound division. Use of the technique for all release prints except those of its CinemaScope productions has been announced by Loew's, Inc., and by Paramount (it is the method referred to by Loren L. Ryder as "dimensional sound" in his article on Para-

How the Perspecta sound system adapts the conventional film recording to use of three screen speakers.

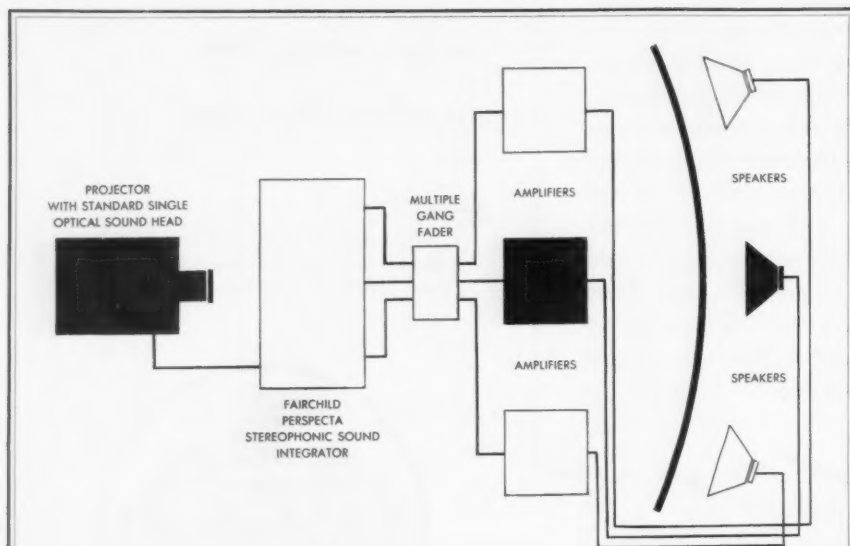
mount's VistaVision technique elsewhere in this issue of *BETTER THEATRES*).

"Perspecta" equipment permits an optical recording primarily like that of standard practice to be distributed through three reproduction channels, with a screen speaker installation as in a stereophonic system. For this purpose, the signal has an added frequency characteristic by which the volume of each of the channels is controlled.

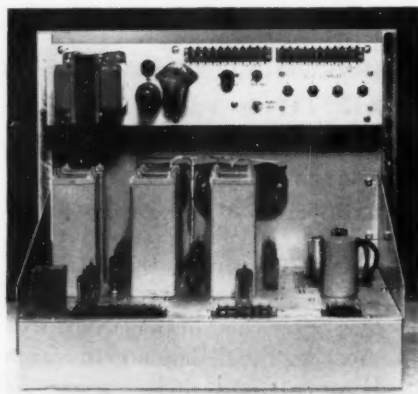
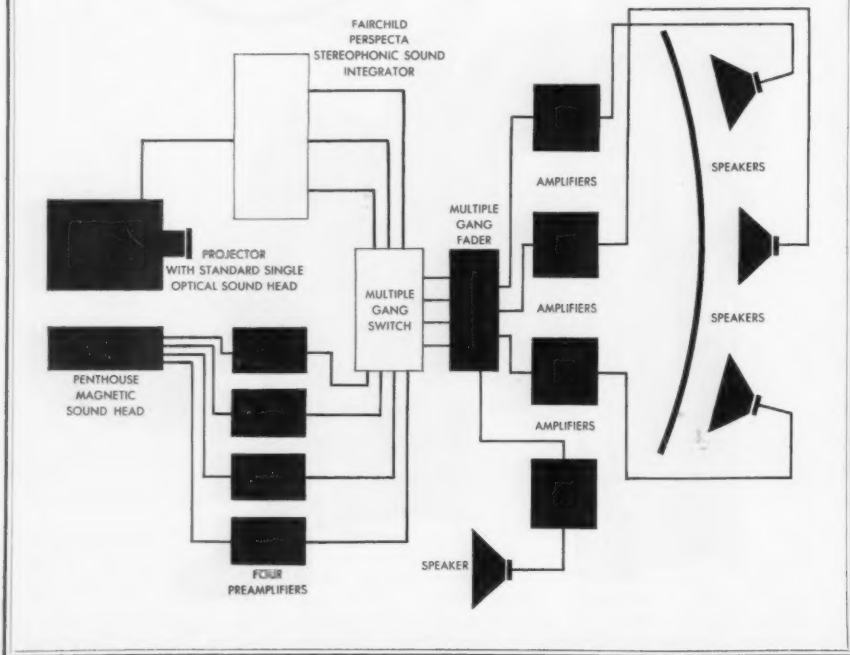
This characteristic is sufficiently low in frequency—25 to 40 cycles—to produce no sound that would be audible to an audience. Conventional optical sound equipment has no means of responding to those control frequencies, hence the track can be reproduced on regular one-channel systems just as it has been.

## THE "INTEGRATOR"

The "Perspecta" system introduces a special unit, called an "Integrator," to provide response to the volume control characteristics (see accompanying drawings and photos). Connected between the soundhead



Block diagrams of the Perspecta sound system, above as added to a theatre previously equipped only for conventional optical sound; and below as introduced into an installation providing also for multiple-track (magnetic) stereophonic sound. In each case the existing equipment (prior to installation of Perspecta) is indicated in black areas.



Interior view of the "Integrator" of the Perspecta sound system. Inserted between soundhead and main amplifiers, it contains three sets of electronic tubes for modulation of volume, and a band pass filter transmitting to each set its specific control frequencies.

output and the main amplifiers of the three channels, this unit consists of three sets of electronic tubes in association with a band pass filter accepting frequencies within a range specified for each; and each of these sections has an output to one of the main amplifiers, corresponding to a left, a central, and right speaker system behind the screen.

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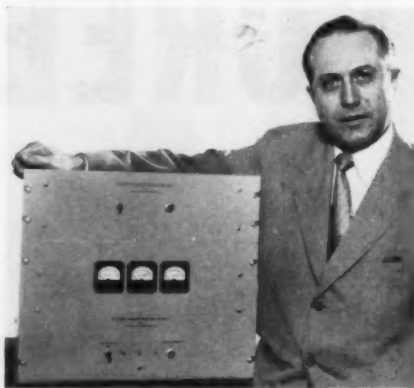
or less volume in any one or any pair or all three of the speakers electronically. This is determined in a later stage of recording for release print purposes—that is, the picture is "cued" at the studio for the sound effect desired, and the control characteristic is added to the sound signal according to the effect pattern thus established.

No sound material is excluded from any one of the channels as in multiple-track technique; all of the record is reproduced by each of the speakers. But the volume of any of the channels is automatically brought up or reduced, thus employing degrees of loudness and softness to make the sound more prominent in one area of the picture than another, as the effect desired in production may call for.

The Perspecta system was developed under the immediate direction of C. Robert Fine, president of Fine Sound, Inc., in a project sponsored by Arthur M. Loew, president of Loew's International, to produce means of making the conventional optical track available for three-channel reproduction. The Fairchild Recording Equipment Company, manufacturers of magnetic tape recording equipment, became associated with Mr. Fine in this effort and is now the manufacturing organization. Distribution is by theatre supply dealers, including Westrex, RCA, and National Theatre Supply in foreign countries.

Distribution of Perspecta equipment has already begun, particularly abroad. The system, which was given its first press demonstration in the United States in New York late in March, had been demonstrated at the Cannes Film Festival last year.

It has been announced by Fairchild that other manufacturers will be able to produce the equipment under license.



Ray Crews, general manager of the Fairchild Recording Equipment Company and head of its new Motion Picture Sound Division (shown above with the Perspecta "Integrator") is credited with developing the band pass filter which makes possible the Perspecta principle of imposed sub-audible sound signals being used to control the volume of speakers. Mr. Crews was formerly Supervisor of Sound Recording under Loren L. Ryder at Paramount Pictures and has also been manager of the Western Electric Company of India, directing sound installations for one of the largest overseas theatre circuits.

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## Three-Channel Sound for CinemaScope at Drive-Ins

How two separate in-car speakers, and three speakers in one housing have effected approved adaptation of drive-in sound systems to the requirements of CinemaScope presentation.

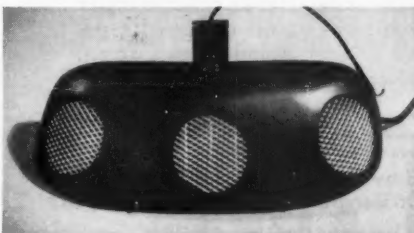
A DATE OF note in the interesting and sometimes amazing annals of the drive-in theatre was marked in March, when on the 19th the CinemaScope production of "The Robe" was publicly exhibited with three sound tracks reproduced by two speakers in each car. This took place at Eric and Carl Peterson's Motor-Vu drive-in at Salt Lake City, Utah, with a screen 102x48 feet. (This installation is pictured and described on page 36.)

March also brought to the market in-car speakers made specifically for this purpose, with three coil and cone units in a single housing, corresponding to the number of horn systems of a stereophonic system in an indoor theatre. And on March 26th, at Claude Ezell Theatres' Buckner Boulevard drive-in at Dallas, Tex., the CinemaScope picture "Prince Valiant" was presented with an installation of triple-unit speakers developed through the Ezell organization.

Still earlier in the month than either of these events, National Theatre Supply demonstrated, at the Brunswick, N. J., drive-in, a two-speaker arrangement for three-track reproduction, employing a CinemaScope print. Conducted for an invited group of exhibitors, engineers and members of the trade press, the demonstration included reproduction of optical track sound by a single in-car speaker, with results that favored, for many of those present, the triple-speaker reproduction of three magnetic tracks. This type of installation has the approval of 20th Century-Fox for CinemaScope productions. It is, in fact, com-

parable to the scheme employing Motiograph speakers of regular in-car type for exhibition of "The Robe" at the Motor-Vu drive-in at Salt Lake City.

The system demonstrated by National



Claude Ezell Theatres' composite speaker for drive-in stereophonic sound has three speakers housed in a fiberglass case (above) with the units mounted in a curve to face the interior, centered on the width of the windshield (below). The case may also be suspended from the rear view mirror or panel ledge by a thin cable.



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75-85	9x14	544C	8x9	545C
75-90	9x20	552-09	5/16x9	557C
90-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-160	13.6x22	553	1/2x9	555C
160-180	13.6x22	583-08	1/2x9	555CN



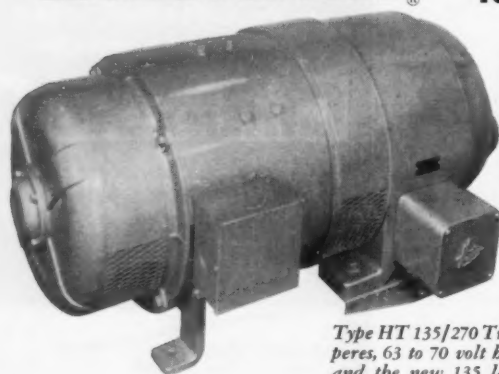
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Theatre Supply, as described by John Currie, manager of the NTS drive-in department, mounts one speaker, labeled "right," on the right window ledge in the usual manner, the other, labeled "left," next to the driver. With the extra speaker suspended from the post with its mate, both are brought through the same car window, from left to right according to ramp position. The cable of the speaker on the farther side is passed over the lap or behind the intervening person.

The extra speaker of course requires a second line to be trenched or otherwise provided; if the posts have dome or ramp lights, the circuit serving them may be converted to feed the additional speaker.

In such a combination of two separate speakers, volume is matched by manipulating the control of each. Mr. Currie points out that patrons should be told, by trailer or mike announcement, to set speakers at the same volume for best effect. An extra arm is provided for the speaker post to hold the additional unit.

"The National two-speaker system," explains Mr. Currie, "operates the speakers off the three tracks which feed the screen speakers for stereophonic sound in indoor theatres. The three tracks are channeled to the proper speaker by a control unit which automatically diverts all sound of the center channel to both in-car speakers,



The Ballantyne Company's "Doub'l-Cone" Trio Speaker for stereophonic sound at drive-in theatres has one outlet in front (above) and two turned to the opposite side (below). Each unit has an anchor which can be attached in the automobile either to the rear view mirror or to the windshield frame.

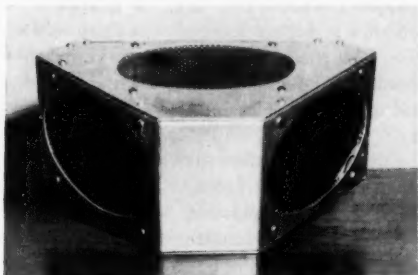


that of the right-channel track to the right-hand speaker, that of the left track to the left-hand speaker.

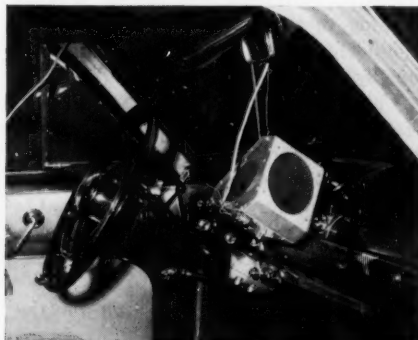
### TRIPLE UNIT SPEAKERS

Besides the Ezell composite speaker, the double-cone type of The Ballantyne Company is now available in a triple unit, which has one outlet in front, and two turned to the opposite side (*see photos on facing page*); while the Ampex Corporation of New York and Redwood City, Calif., has brought out a unit of similar grouping.

Trapezoidal in shape, the Ampex case is designed for setting on the ledge above the instruments, if that surface is broad enough,



The Ampex three-unit speaker (see text). It is shown below as placed in car.



or to be hung from the rear view mirror. Of three 3-inch speaker units, one faces the interior of the car, the other two face the windshield at slight angles toward the sides. The housing measures 6 inches wide, 7 inches deep and 3 inches high, and it weighs 12 ounces. Volume of the three speakers is equalized through one volume control.

In the Ezell combination, three 4-inch speakers are housed in a fibreglas case with the units mounted in a curve to face the interior, centered on the width of the windshield. The case may be suspended from the rear view mirror or panel ledge by a thin cable—it is pointed out that this position places it at approximately the location of the car radio.

The complete unit weighs 2¾ pounds, and is 15 inches wide, 6 inches deep and 5 inches high. Volume of the three speakers is controlled uniformly by a single control.

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## STEREOPHONIC SOUND IN THE DEVELOPMENT OF NEW TECHNIQUES

(Continued from page 16)

architecturally unsuited, for wide pictures. In practically every instance, however, ways and means have been found to adopt this technique to existing auditoriums with great enhancement of the performance. It has been demonstrated that in theatres with 800 to 1,600 seats, pictures 32 to 40 feet wide have increased realism and more striking beauty.

The problem of sufficient projection light, which troubled the development of wide-screen technique at the beginning, has been reduced to a practical vanishing point by carbon, lamp, screen and lens equipment produced in quick and resourceful response to the new requirements.

The anamorphic method is of course the most efficient means of expanding the picture from the point of view of light. But by whatever method of production and projection that the wider picture is achieved, the greater area covered by the image calls for more than the single set of speakers at the middle of the screen with which the industry has got along under the original conditions of aspect ratio and relatively small screen sizes.

Stereophonic sound was first demonstrated by the Bell Laboratories in the early 1930s. It was used rather experimentally in Disney's "Fantasia." Then stereophonic sound lay dormant until Cinerama proved its magnificent possibilities with seven channels. Several tracks were used for effects in "The House of Wax." It was the first CinemaScope production, however, which employed stereophonic sound integrally with the action in a dramatic production. Today upwards of 2,000 theatres are equipped to reproduce stereophonic sound.

The cost of installing such equipment has precipitated controversy over the commercial value of stereophonic sound, the main question being whether the expenses of installation are worthwhile when related to the effect produced on the public, an effect translatable into box-office response.

### NO TIME FOR SECOND BEST

We have advanced a tremendous distance, of course, from the piano-playing nickelodeon days, and it is my belief that the motion picture theatre, in order to be a foremost contender for the amusement dollar, must try to excel the dramatic stage, the concert hall, the operatic performance, and the exotic and scenic travelogue displays. The motion picture theatre can

bring all of *these* things and *more* besides to every person in every corner of America and much of the rest of the world, and it must do it with the greatest possible artistry and realism.

It has been authoritatively said that the conventional type of one-channel reproduction has the effect of reducing everyone in the audience to a one-eared person listening to one point source of sound. On the other hand, a true stereophonic system *transports the original performance to the location of the ultimate audience* and permits the audience to integrate it with both ears. In other words, stereophonic recording is an instrument to bring to the motion picture screen a closer and closer approach to the *real thing*.

When an orchestra plays in an auditorium, vibrations continually changing in form, intensity and phase relation are set up in the air of the auditorium. An ideal stereophonic system is one which will record and reproduce these vibrations so as to create at every position in the theatres the same changes and sequences of wave motion as were produced originally.

### TECHNICAL ADVANTAGES

In order to do this, an infinite number of points for pick-up and similar points for reproduction would be theoretically required. Cinerama uses five microphones in recording, and five speakers behind the screen, plus two more sets in the auditorium to accomplish this condition of hearing. It has been found simpler and substantially as effective for most purposes to limit the number of channels to three.

With three channels it is possible to reproduce a full orchestra faithfully and to trace and locate motion accurately on the screen. Because there are three separate points of sound "pickup" (either actually

or nominally) the position of the sound source can be located very easily not only in lateral motion but in depth. The changes in intensity and in phase difference at each point of "pickup" serve to create this illusion.

A sound source which moves to the rear decreases in intensity and increases in its reverberation content. Both of these effects are preserved in the reproduced sound. Thus the illustration of the sound source moving right, left, forward and back can be created.

Greatly improved sound *quality* also can be obtained by the use of stereophonic methods. This applies to the reduction of unnatural boominess, the increase in high-frequency smoothness, and the general acceptance of higher level of sound reproduction. All these new attributes make stereophonic reproduction clearer, well balanced, and much more pleasing and life-like to the ear.

Coupled with these new qualities is the use of magnetic recording. With magnetic recording it is possible to reproduce a greater range of frequencies—from 40 to 12,000 cycles. It is possible, too, to have volume changes of over 60 decibels, which can produce tremendous dynamic sound ranges. Magnetic sound recording and reproduction therefore are further aids in bringing to the theatre that realism and high-fidelity sound for which we are continually striving.

The motion picture industry has come again to a critical juncture in its history. Are we to crawl ahead *grudgingly*, belatedly making only such changes as our television opponents *force* us to do? Or will we go steadily forward along new avenues of progress that engineering opens to us?

There still is a wide horizon for the motion picture theatre. It is not too absurd to envision pictures on our screens always in color and changing in size and shape *automatically* to fit the subject matter. Those pictures might well be stereoscopic at any time, and use stereophonic sound with auditorium sound effects for extra impacts. The industry would be risking its vast investments to put imagination in a technical straitjacket.

## Making Growth of the Art Complete with Stereophonic Sound

(Continued from page 18)

tracks in both recording and reproduction. Three are authoritatively regarded as sufficient for motion pictures generally, at any rate for screens under 60 feet or so (Cinerama uses five tracks and corresponding channels for its picture speakers alone).

To supply the additional channels costs a very sizable sum of money; magnetic tracks mean further expenditure for two soundheads. In both cases, however, the cost is the price of progress.

Use of optical recording, especially with

one track, as in the Perspecta system, saves principally on soundheads, and as we have pointed out before, every dollar can count in the calculations which recent years have imposed on a lot of operations. But even aside from its present stereophonic implications, the magnetic track offers the important advantage of a greater usable frequency range. It has its own requirements for avoidance of track effacement, as Mr. Gagliardi pointed out in the March issue of "Better Theatres"; but so far, at least, these have not amounted to enough to cancel out the advantage of greater dynamic range, which means sound of higher fidelity, more realistic sound, music more life-like and beautiful from the screen when the screen must compete in the field of mechanical sound with hi-fi and FM in millions of homes.

The industry of course has to be flexible during the period of technical transition to maintain a flow of product to all of its theatres, from small to large, abroad as well as at home. Regardless of the role of magnetic recording in the ultimate technical scheme, the industry needs equipment which allows use of optical soundheads with a choice of one or more speaker channels. At the least, this eases the urgency of critical decision, provides time needed to develop and refine "big picture" production techniques, and to equip theatres generally for their most effective exploitation.

Those techniques can never be as forceful, as responsive to dramatic mood and material, or as well measured to the scope of the large picture as they can be when they include stereophonic sound.

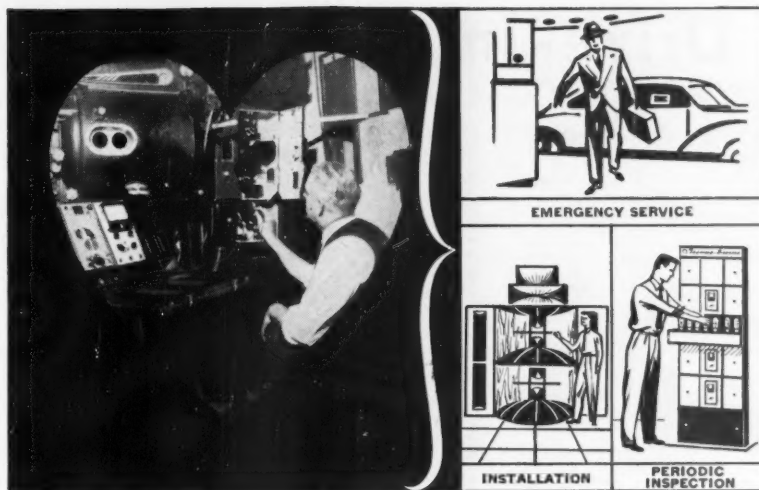
## EXPORT COMPANY MOVES

New and larger business quarters in New York City have been acquired by Streuber & LaChicotte, Inc., export distributors for manufacturers of theatre equipment, according to W. B. LaChicotte, president. The company is now located in the Fisk Building at 250 West 57th Street. Its previous headquarters at 1819 Broadway are to be demolished for a new Coliseum by the City of New York.

## RCA SERVICE SIGNS THREE

The RCA Service Company recently signed three more major theatre circuits to service and maintenance contracts. They included the Inter-Mountain Theatres, Inc., Salt Lake City; the Central States Theatre Corporation; and the Tri-State Theatre Corporation, both of Des Moines, Iowa. Negotiating the Inter-Mountain contract was H. M. Madison, West Coast district manager for RCA, while E. D. Van Dwyne, Kansas City district manager, handled the other two contracts.

BETTER THEATRES SECTION



## Call RCA for SERVICE on STEREOPHONIC sound

More than 25 years of knowledge and experience in the installation and maintenance of all kinds of theatre sound systems assures you top standards of

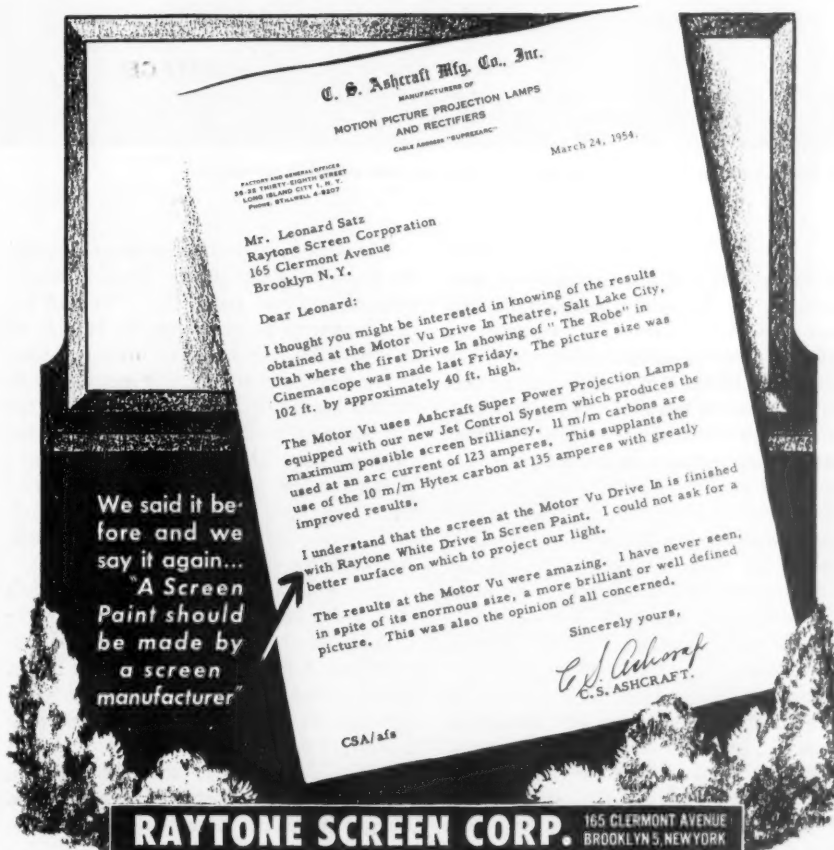
performance in *Stereophonic Sound*.

In addition, thoroughly dependable, prompt and courteous service are yours when you call in RCA Theatre Service.

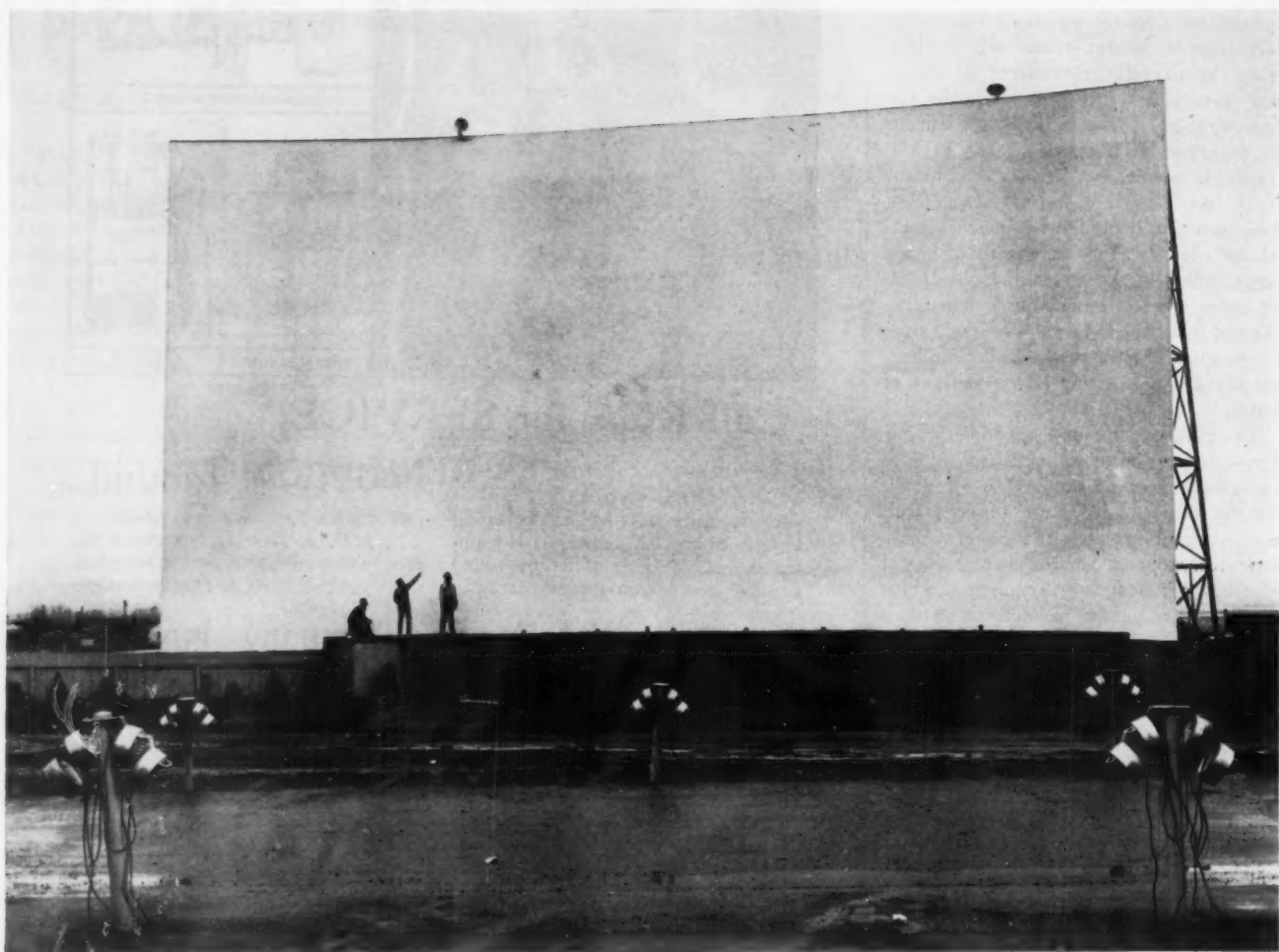


**RCA Service Company, Inc.**

A Radio Corporation of America Subsidiary  
Camden, N. J.



# A Drive-In Equipped for CinemaScope



The 105-foot screen of the Motor-Vu drive-in. Note also twin sets of in-car speakers.

THE FIRST drive-in theatre to be equipped for CinemaScope productions, the Motor-Vu drive-in at Salt Lake City, Utah, owned and operated by Eric and Carl Peterson, presented "The Robe" on March 19 with a two-speaker system in which 6-inch Utah in-car reproducers were placed at each side of the front seat, the left one reproducing the left screen track, the right one reproducing the right track, and both reproducing the middle track. Despite extraordinarily cold weather, the 900-car drive-in was filled to capacity.

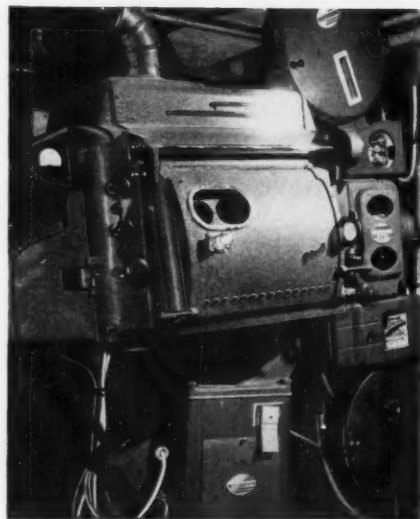
The screen of the Motor-Vu measures 105 feet wide; made of Transite, it is painted with Raytone "white" drive-in screen paint.

Ashcraft "Super-High" lamps were installed for the CinemaScope inaugural, burning 11mm. positives at 120 amperes for projection of "The Robe." The sound amplification system and the projectors are Motiograph. The distance of the throw from the projector to the screen is 210 feet.

The Utah in-car speakers were supplied the drive-in by the Service Theatre Supply Company of Salt Lake City. The cord for the speaker to be placed on the far side of the car is 10 feet long; the other is 7 feet.

No new ramp wiring was installed with the old pair being split, one wire fed to the left speaker and the other fed to the right speaker. The circuits were grounded through copper stakes in the ramps. The entire installation was supervised by engineers from Service Supply, Motiograph, and Altec Service.

Among those present for the drive-in's first performance of "The Robe" were C. S. Ashcraft of the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y.; Frank Riffle and Charles Moore, Motiograph engineers; Fred Leslie of 20th Century-Fox; Dave Peterson, Altec Western division manager, and Bob Reagan, Altec sound engineer; Al Knox, John Bugger and Harry Swanson of the Service Supply Company.



For the inaugural of CinemaScope at the Motor-Vu drive-in Ashcraft "Super-High" lamps were installed burning 11mm. positives at 120 amperes. The sound amplification system and the projectors are Motiograph. The picture presented is 105 feet wide, and the screen is made of Transite, painted with Raytone "white" drive-in screen paint.



# THE THEATRE SUPPLY MART

Index to Products Advertised  
& Described in this Issue, with  
• Dealer Directory  
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

## ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. ....	53
Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co. ....	51
Drive-in stadium seating. NTS and direct.	
3—Ampex Corp. ....	20
Stereophonic sound systems. Direct.	
4—Ashcraft Mfg. Co., C. S. ....	Third Cover
Projection arc lamps. Unaffiliated dealers.	
5—Ballantyne Co. ....	25
Stereophonic sound package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	
6—Bausch & Lomb Optical Co. ....	8
Projection lenses. Direct and branches and dealers in all major cities.	
7—Carbons, Inc. ....	31
Projection carbons. Franchise dealers.	
8—Fairchild Recording Equipment Co. ....	14
Sound reproducing equipment. Direct and dealers.	
9—F & Y Building Service, The. ....	51
Architectural design and building service.	
10—First-American Products, Inc. ....	30
General drive-in equipment. All dealers.	
11—Griggs Equipment Co. ....	52
Auditorium chairs. Direct.	
12—Hertner Electric Co., The. ....	32
Motor-generator. NTS	
13—Heyer-Schultz, Inc. ....	33
Metal projection arc reflectors. All dealers.	
14—Heywood-Wakefield Co. ....	27
Auditorium chairs. Dealers 6, 10, 23, 31, 54, 97, 101, 125 and branches.	
15—Huff Manufacturing Co. ....	48
Hydro carbon arc coolers. All dealers.	
16—Ideal Seating Co. ....	53
Auditorium chairs. Unaffiliated dealers.	
17—International Projector Corp. ....	Fourth Cover
Stereophonic sound systems. NTS.	
18—Koled-Kords, Inc. ....	47
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	
19—Knoxville Scenic Studios, Inc. ....	52
Wide screen frame and masking system. All dealers.	
20—Kollmorgen Optical Corp. ....	33
Projection lenses. NTS and all dealers.	
21—LaVezzi Machine Works. ....	12
Projector parts. All dealers.	
22—Magnasync Manufacturing Co., Ltd. ....	7
Stereophonic sound systems. Authorized dealers.	
23—Manley, Inc. ....	Second Cover
Popcorn machines (23A), drink dispenser (23B), frankfurter grill (23C), hamburger grill (23D), popcorn (23E), seasoning (23F), bags, boxes and accessories (23G). Offices in principal cities.	

Reference Number	Adv. Page	Reference Number	Adv. Page
24—Motiograph, Inc. ....	11	40—Walker Screen Corp. ....	29
Stereophonic sound. Dealers 8, 10, 14, 28, 29, 34, 36, 38, 42, 43, 52, 54, 58, 60, 69, 74, 84, 89, 98, 102, 107, 108, 112, 115, 121, 127, 128, 130.		Projection screens. NTS	
25—National Super Service Co. ....	51	41—Westrex Corp. ....	32
Vacuum cleaners. All dealers.		Distributors.	
26—National Theatre Supply ....	6, 53	42—Whitney-Blake Co. ....	43
Distributors.		Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	
27—Poblocki & Sons. ....	9	43—Williams Screen Co. ....	30
Drive-in projection screens. NTS and direct.		Projection screens. Direct.	
28—Projection Optics Co., Inc. ....	41		
Projection lenses. Distributor: Raytone Screen Corp.			
29—Radio Corp. of America. ....	3		
Stereophonic sound. Dealers marked *.			
30—Raytone Screen Corp. ....	12, 35		
Drive-in screen paint (30A), projection screens (30B). Direct.			
31—RCA Service Co. ....	35		
Projection and sound equipment maintenance service.			
32—Robin, Inc., J. E. ....	30		
Motor-generators (32A), rectifiers (32B), projection screens (32C), projection lenses (32D). Direct.			
33—S. O. S. Cinema Supply Corp. ....	53		
Distributors.			
34—Strong Electric Corp., The. ....	23		
Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 25, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 129, 130, 131.			
35—Theatre Seat Service Co. ....	53		
Theatre chair rehabilitation service. Direct.			
36—Theatre Specialties, Inc. ....	19		
In-car speakers. Authorized dealers.			
37—Twentieth Century-Fox Corp. ....	4-5		
CinemaScope productions.			
38—Vallen, Inc. ....	48		
Curtain tracks and controls. Direct.			
39—Wagner Sign Service, Inc. ....	13		
Attraction frames (39A), glass windows (39B), enamel panels for drive-in signs (39C), plastic letters (39D). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 113, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.			

## EDITORIAL

### NEW CHAIR CUSHIONS, page 39

Two seating cushions, one foam rubber, the other coil spring, developed for its line of theatre auditorium chairs by Heywood-Wakefield. Postcard reference number 14A.

### DRIVE-IN SCREEN SURFACING, page 39

New aluminum surfacing material for "all-purpose" projection marketed by First-American Products, Inc. Postcard reference number 10A.

### NEW 3D GLASSES, page 40

Rimless polarized glasses with large lenses for viewing 3D on wide screens from Depth Viewers, Inc. Postcard reference number E44.

### AUTOMATIC PERFUME UNIT, page 43

Perfume dispenser offering choice of four odors at 10¢ a spray, announced by Jo-Lo Perfumatic Dispenser, Inc. Postcard reference number E45.

### PLASTIC 3D GLASSES, page 43

New 3D glasses with wider lenses than previous models from Pola-Lite Company. Postcard reference Number E46.

### PLAYGROUND EQUIPMENT, page 44

New models of swing sets, slides and chair rides from Miracle Whirl Sales Company. Postcard reference number E47.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

## TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the April 1954 issue—

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NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

## ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

## ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

## ARKANSAS

3—Arkansas Theatre Supply, 1906 Main St., Little Rock.  
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

## CALIFORNIA

### Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

### Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.\*  
National Theatre Supply, 1901 S. Vermont Ave.  
7—Pembrey Theatre Supply, 1909 S. Vermont Ave.  
8—B. F. Shearer, 1994 S. Vermont Ave.

### San Francisco:

National Theatre Supply, 255 Golden Gate Ave.  
9—Prestige Theatre Supplies, 187 Golden Gate Ave.  
10—B. F. Shearer, 243 Golden Gate Ave.  
12—United Theatre Supply, 112 Golden Gate Ave.  
13—Western Theatrical Equipment, 557 Golden Gate Ave.\*

## COLORADO

### Denver:

National Theatre Supply, 2111 Champa St.  
14—Service Theatre Supply, 2054 Broadway.\*  
15—Western Service & Supply, 2120 Broadway.\*

## CONNECTICUT

### New Haven:

National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

16—Brent & Sons, 925 New Jersey Ave., N.W.  
17—Ben Lutz, 1001 New Jersey Ave., N.W.  
18—R & S Theatre Supply, 929 New Jersey Ave., N.W.

## FLORIDA

19—Joe Horstman, 329 W. Flagler St., Miami.  
20—Southern Theatre Equipment, 625 W. Bay St., Jacksonville.\*  
21—United Theatre Supply, 110 Franklin St., Tampa.  
22—United Theatre Supply, 329 W. Flagler St., Miami.\*

## GEORGIA

### Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### Atlanta:

24—Capital City Supply, 161 Walton St., N.W.  
National Theatre Supply, 167 Walton St., N.W.  
25—Southern Theatre Equipment, 201-3 Luckie St., N.W.\*  
26—Wil-Kin Theatre Supply, 391 North Ave., N.E.

## ILLINOIS

### Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.\*  
28—G. C. Anders Co., 317 S. Sangamon St.  
29—Gardner Theatre Service, 1255 S. Wabash Ave.  
30—Revue Supply, 1518 S. Wabash Ave.  
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

### Indianapolis:

32—Gar-Bar, Inc., 442 N. Illinois St.  
33—Mid-West Theatre Supply Company, 448 N. Illinois St.\*  
National Theatre Supply, 456 N. Illinois St.

## IOWA

### Des Moines:

34—Des Moines Theatre Supply, 1121 High St.  
National Theatre Supply, 1102 High St.

## KANSAS

### Wichita:

35—Southwest Theatre Equipment, P. O. Box 2188.

## KENTUCKY

### Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.  
37—Hadden Theatre Supply, 209 S. 3rd St.

## LOUISIANA

### New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.  
39—Johnson Theatre Service, 223 S. Liberty St.  
National Theatre Supply, 220 S. Liberty St.\*  
40—Southeastern Theatre Equipment, 214 S. Liberty St.\*

### Shreveport:

41—Alan Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND

### Baltimore:

42—J. F. Duman Co., 12 East 25th St.  
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

43—Capital Theatre Supply, 28 Piedmont St.\*  
44—Independent Theatre Supply, 28 Winchester St.  
45—Major Theatre Equipment, 44 Winchester St.  
46—Massachusetts Theatre Equipment, 29 Piedmont St.  
National Theatre Supply, 37 Winchester St.  
47—Standard Theatre Supply, 78 Broadway.  
48—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN

### Detroit:

49—Amusement Supply, 208 W. Montclair St.  
50—Ernie Forbes Theatre Supply, 214 W. Montclair St.  
51—McArthur Theatre Equipment, 454 W. Columbia St.  
National Theatre Supply, 2312-14 Cass Ave.

### Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

## MINNESOTA

### Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.  
54—Fresh Theatre Supply, 1111 Currie Ave.\*  
55—Minneapolis Theatre Supply, 75 Glenwood Ave.  
National Theatre Supply, 36 Glenwood Ave.  
56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI

### Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.\*  
National Theatre Supply, 223 W. 18th St.  
58—Shreve Theatre Supply, 217 W. 18th St.  
59—Stobbs Theatre Equipment, 1904 Wyandotte St.

### St. Louis:

60—McCarthy Theatre Supply, 3330 Olive St.  
National Theatre Supply, 3212 Olive St.  
61—St. Louis Theatre Supply Co., 3310 Olive St.\*

## MONTANA

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### Omaha:

National Theatre Supply, 1610 Davenport St.  
63—Quality Theatre Supply, 1518 Davenport St.  
64—Western Theatre Supply, 214 N. 15th St.\*

## NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

## NEW YORK

### Albany:

66—Albany Theatre Supply, 445 N. Pearl.  
National Theatre Supply, 902 Broadway.

### Auburn:

67—Auburn Theatre Equipment, 5 Court St.

### Buffalo:

68—Eastern Theatre Supply, 408 Pearl St.\*  
National Theatre Supply, 408 Pearl St.  
69—Parkins Theatre Supply, 605 Pearl St.  
70—United Projector & Film, 228 Franklin St.

## New York City:

71—Amusement Supply, 341 W. 44th St.  
72—Capital Motion Picture Supply, 630 Ninth Ave.  
73—Crown Motion Picture Supplies, 554 W. 44th St.  
74—Joe Horstman, 630 Ninth Ave.  
National Theatre Supply, 350 W. 44th St.  
75—Norsat Sales, Inc., 115 W. 42nd St.  
76—S.O.S. Cinema Supply, 602 W. 52nd St.  
77—Star Cinema Supply, 447 W. 52nd St.

## Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.  
79—Charlotte Theatre Supply, 227 S. Church St.  
80—Dixie Theatre Supply, 213 W. 3rd St.  
National Theatre Supply, 304 S. Church St.  
81—Southeastern Theatre Equipment, 209 S. Poplar St.\*  
82—Standard Theatre Supply, 219 S. Church St.  
83—Theatre Equipment Co., 220 S. Poplar St.  
84—Wil-Kin Theatre Supply, 229 S. Church St.

### Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.  
86—Theatre Suppliers, 304 S. Davis St.

## OHIO

### Akron:

87—Akron Theatre Supply, 129 E. Market St.

### Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.\*  
National Theatre Supply, 1657 Central Parkway.

### Cleveland:

National Theatre Supply, 2128 Payne Ave.  
89—Ohio Theatre Equipment, 2108 Payne Ave.  
90—Olivier Theatre Supply, E. 23rd and Payne Ave.\*

### Columbus:

91—American Theatre Equipment, 105 N. High St.  
92—Mid-West Theatre Supply, 902 W. Third Ave.

### Dayton:

93—Dayton Theatre Supply, 111 Valenken St.  
94—Steldon Theatre Supply, 627 Salem Ave.

### Toledo:

95—American Theatre Supply, 439 Dorr St.  
96—Theatre Equipment Co., 1206 Cherry St.

## OKLAHOMA

### Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.  
98—Howell Theatre Supplies, 12 S. Walker Ave.  
National Theatre Supply, 700 W. Grand Ave.  
99—Oklahoma Theatre Supply, 629 W. Grand Ave.\*

## OREGON

### Portland:

100—Modern Theatre Supply, 1935 N.W. Kearney St.\*  
101—Portland Motion Picture Supply, 918 N.W. 19th St.  
102—B. F. Shearer, 1947 N.W. Kearney St.  
103—Inter-State Theatre Equipment, 1225 N.W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

104—Blumberg Bros., 1395-97 Vine St.\*  
National Theatre Supply Co., 1228 Vine St.  
105—Superior Theatre Equipment, 1315 Vine St.

### Pittsburgh:

106—Alexander Theatre Supply, 94 Van Buren St.\*  
107—Atlas Theatre Supply, 402 Mittenberger St.  
National Theatre Supply, 1721 Blvd. of Allies.

### Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux City.

## TENNESSEE

### Memphis:

111—Monarch Theatre Supply, 402 S. Second St.\*  
National Theatre Supply, 412 S. Second St.  
112—Tri-State Theatre Supply, 320 S. Second St.

## TEXAS

### Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.  
114—Harbor Bros., 406 S. Harwood St.  
115—Modern Theatre Equipment, 1918 Jackson St.  
National Theatre Supply, 500 S. Harwood St.  
116—Southwestern Theatre Equipment, 2010 Jackson St.\*  
117—Sterling Sales & Service, 2019 Jackson St.

### Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.\*

### San Antonio:

119—Alamo Theatre Supply, 1309 Alamo St.

## UTAH

### Salt Lake City:

120—Intermountain Theatre Supply, 284 S. East First St.  
121—Service Theatre Supply, 250 S. East First St.  
122—Western Sound & Equipment, S. East First St.\*

## VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON

### Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.  
125—Inter-State Theatre Equipment Co., 2224 Second Ave.  
126—Modern Theatre Supply, 2400 Third Ave.\*  
National Theatre Supply, 2319 Second St.  
127—B. F. Shearer, 2316 Second St.

## WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

## WISCONSIN

### Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.\*  
National Theatre Supply, 1027 N. Eighth St.  
130—Ray Smith, 710 W. State St.  
131—Theatre Equipment & Supply, 341 N. Seventh St.

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# about Products . .

★ news and views of the market and its sources of supply

## New Chair Cushions for Heywood-Wakefield Line

TWO NEW seating cushions, one of foam rubber and the other of coil spring construction, have been developed for use with its line of theatre auditorium chairs by the Theatre Seating Division of the Heywood-Wakefield Company, Menominee, Mich.

The foam rubber cushion, called the "Contour," is designed to conform to the contours of the occupant's body as he sits down and also as he shifts his weight or position. It has approximately 3 inches of formed rubber over helical construction springs, attached to an all-steel frame.

The coil spring cushion, called the "Sit-in," eliminates the high crown in the center of the seat. Its flat top is designed to afford maximum comfort by permitting the patron to sit into the cushion deeply instead of "floating" on top. The cushion has 16 coil springs of varying gauge steel wire, so placed, the manufacturer points out, to insure resilient comfort over the entire seat. The springs are permanently fastened to an all-steel seat frame.

The "Sit-in," cushion comes in seat



The flat top of Heywood-Wakefield's new coil spring seat, called the "Sit-in," is designed to permit the patron to sit into the cushion deeply instead of "floating" on top. The cushion is available in seat widths from 19 through 22 inches.

widths from 19 through 22 inches and is available on four of the company's theatre chair designs.

## "All-Purpose" Surfacing For Drive-in Theatres

A SCREEN surfacing material of aluminum for drive-in theatres, designed for "all-purpose" projection, including 3D and wide-screen, has been marketed by First-American Products, Inc., Kansas City, Mo. The material was demonstrated late in March at the Terrace drive-in

theatre, Caldwell, Idaho, on a curved wide-screen 72 by 36 feet. It was also shown early in April at the Heart drive-in, Kansas City, Mo., and further demonstrations will be made for exhibitors requesting them.

Called "Mirra-Scope," the screen material is designed to provide equal distribution of light over a 90° viewing range. Parabolic curves are rolled into the surface, forming vertical fluting to control light distribution horizontally. The material is lightweight and easy to apply, the manufacturer states, with the large panels joining to give a "seamless" effect. No painting is required, and the screen is weather-proof.

The material can be mounted on both existing and new screen towers, and for the latter special methods of erection are recommended by the company, which they will supply.

The material was developed by Virgil Odell for exclusive distribution by First-American.

## Magnasync Stereophonic Equipment Redesigned

CHANGES AND improvements in several features of its equipment "packages" for stereophonic sound have been incorporated into new models of its "Magnaphonic" systems by the Magnasync Manufacturing Company, North Hollywood, Calif.

The new button-on reproducer is designated the "Magnaphonic P-1435." Plate steel housing, formed to required-contour around precision jigs, is welded and gusseted to develop most favorable stress characteristics. The steel construction acts as a shield to ward off the flux patterns generated by the projector motor and remote "dowser" solenoid. The mechanical transport base plate is routed to contour from 14-inch ground dural plate stock with the bearing quills and other transport components indexing to a critically flat surface.

Feeding into the reproducer, the film passes over a large flanged roller with sound-tested ball bearings to absorb the



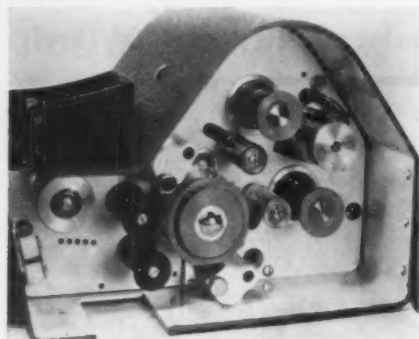
The new coil spring "Sit-in" cushion does not limit the type of upholstery treatments possible with auditorium chairs as demonstrated in its application to Heywood-Wakefield's padded-back "Encore" model above.



Heywood-Wakefield's "Encore" auditorium chair (Model TC700) is shown above equipped with the new "Contour" cushion of foam rubber construction. The cushion is designed to conform to the contours of the occupant's body as he moves about.



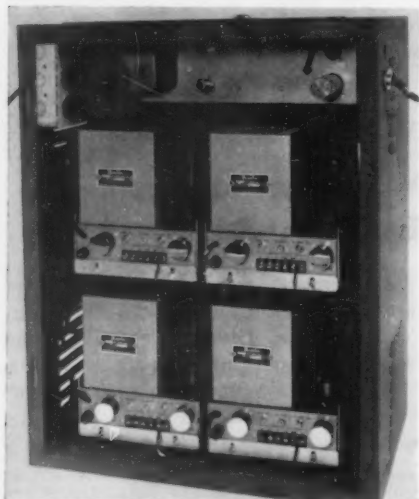
excessive tensions created through the feed magazine. Around the floating sprocket the film is guided by "Nylatron" (Dupont graphite impregnated nylon) rollers. The film gates close to within .012-inch of the sprocket on the outside edges only. The filter arms are spring coupled with the feed out arm spring grounded and a silicone-oil dash-pot to damp and stabilize the



The "Magnaphonic P-1435" magnetic soundhead.

filter arms. Flangless filter arm rollers run on precision ball bearings. The scanning head is center-screw mounted on a four point azimuth adjustment plate with lead wires routing to a readily accessible terminal strip located in the rear of the housing.

The "Magnaphonic WC-435" preamplifier wall cabinet also has improvements



Rear view of the Magnasync audio system.

over prior designs. Plugging into a distribution chassis, the individual preamplifiers have both equalization and level trimmer controls. On the distribution chassis, in the output of each of the stage speaker channels, balancing trimmer controls serve to compensate for output differences in the scanning heads on the two projector reproducers. Constructed into the distribution chassis, a 12 kilocycle filter network prevents the objectionable control frequency from reaching the side wall speakers. The control

track suppressor is integrated with the channel four preamplifier with tuned-circuit frequency discrimination to peak the 12 kilocycle control signal. Output attenuation of the preamplifier is placed after the control signal boost to prevent any change in "trigger" sensitivity due to changes in the required output level of the preamplifier.

A master ganged fader for the three stage speaker channels is incorporated into the preamplifier wall cabinet along with a change-over switch for alternate channeling of the "right" and "left" projector reproducers.

The pre-amplifier power supply, "Magnaphonic PS-435," is assembled on a 5¼ by 19 inch rack panel. This can be mounted in the rack cabinet with the power amplifiers or it may be furnished in a wall mounting box. All interconnecting cabling between the reproducers, preamplifiers and power supply are furnished with each "Magnaphonic" package.

Power amplifiers in output ratings ranging from 15 to 70 watts are packaged in enclosed rack cabinets in banks of three or four as desired. Whereas four amplifiers are recommended, some theatre owners prefer to utilize their regular optical amplifier to drive the side wall speakers (channel four), the company points out. A system-switching panel (MS-435) is offered to fill the need for full emergency handling of the power amplifiers in the event that one is rendered inoperative during screening. The channel four stereo or regular optical amplifier may be switched in to replace any one of those used to drive the three stage speaker systems.

## "Permalum" Surfacing Ready for Deliveries

FOLLOWING several months of development work to perfect its "Permalum" screen for drive-ins, particularly for wide-screen presentations, Poblocki and Sons, Milwaukee, has announced that it is now ready for the market with deliveries slated to begin April 10th.

Designed for projecting pictures in all the new techniques, including 3D and wide-screen, "Permalum" is manufactured of a non-corrosive, special alloy, extruded aluminum, with an anodized finish. It can be fastened to existing screen facings and for new drive-ins the manufacturer points out that the solid facing required for a painted screen can be dispensed with by using 2 x 4 lumber, 24 inches on center as a fastening background.

"Permalum" is prefabricated for installation according to ramp measurements and throw of each drive-in, from data supplied by the purchaser. In experiments conducted to develop the new screen so that it would reflect light to extreme angles and

evenly over the entire ramp area, for drive-ins of all sizes, the manufacturer made a survey of hundreds of exhibitors to determine the extreme angle of each. "After that," he states, "the problem was to develop a 'Permalum' screen tailored to fit each particular extreme angle.

"We considered, too, that many drive-ins do not have enough light to give good definition at ramps farthest away from the screen at right angle, let alone at extreme angle or end ramps, and that if we developed a screen to fit each drive-in, millions of dollars could be saved in abandoning extreme angle ramps and building new ramps. Also millions could be saved by making the proper screen for each drive-in so that drive-ins could show all pictures in the same manner as could the indoor theatre."

The experimental "Permalum" screen was made with hand tools, but dies now are in the process of manufacture.

## Rimless 3D Glasses with Larger Viewing Area

NEW RIMLESS polarized glasses, designed with a larger viewing area to provide unobstructed vision when 3D films are shown on wide-screens, have been placed into production by Depth Viewers, Inc., Cincinnati.

Designated as "Model DV10-A," the



glasses are made of a new rigid "Polacoat-Polarized" plastic film heavier than that previously used. They have colored metal temple bars both to hold the lenses in place and the glasses to the wearer's head. The lenses have a curved styling, which is designed to remove disturbing back reflections.

Expansion of the company's firm into a large modern factory to turn out the new glasses is reported by John F. Dreyer, president. He also states that the company will soon put into production a 3D clip-on model for those patrons already wearing glasses.

## WESTREX SOUND IN BRITAIN

Contracts to install four-track magnetic stereophonic sound equipment in a number of theatres in the British Isles have been signed recently by English subsidiary of

Westrex Corporation, the Western Electric Company, Ltd., London. Theatres with the equipment already installed include the following:

CMA circuit: the Odeon, Leeds; Odeon, Liverpool; Odeon, Newcastle; Capitol, Cardiff. Selegman circuit: Ritz, Lincoln. Black circuit: Regal, Sunderland. Essoldo circuit: Troxy, Portsmouth; Essoldo, Brighton. Independent theatres: Radway, Sidmouth; Hippodrome, Belfast; Palace, Sheffield.

In process of installation are the following theatres: Warners' circuit: Warners, London. Black circuit: Regal, Newcastle. Brinsley Evans circuit: Dorchester, Hull; Criterion, Hull; Cinema, Goole; Langham, Hull; Savoy, Hull; Carlton, Hull; Priory, Hull; Plaza, Hesse; National, Hull; Monica, Hull; Winter Garden, Bridlington; West Park, Hull; Cleveland, Hull. Fox circuit: Carlton, London. Independent theatres: Forum, Channel Islands; Davenport, Stockport; Regal, Saltcoats; Princess, Huddersfield; Pioneer, Dewsbury; Aquarium, Gt. Yarmouth; Empire, Seehar Harbour; Scala, Worcester; Black Prince, South Shields.

### NEW WILLIAMS SCREEN PLANT

The Williams Screen Company, Akron, Ohio, recently acquired a second manufacturing plant on Kenmore Boulevard, according to an announcement by Harry C. Williams, president. The additional production facilities were necessitated by an increased demand for the new Williams "all-purpose" plastic silver screen.

## Kroehler Chair Sold To Griggs Company

THE PURCHASE of manufacturing rights to the Kroehler "push-back" theatre auditorium chair from the Kroehler Manufacturing Company, Naperville, Ill., has been announced by the Griggs Equipment Company, Belton, Tex., of which C. V. Griggs is president.



One model of the Kroehler "push-back" chair

ville, Ill., has been announced by the Griggs Equipment Company, Belton, Tex., of which C. V. Griggs is president.

Although the consideration was not disclosed, it is understood that the sale includes all the patents, rights, parts, tools and equipment to enable Griggs to proceed immediately with manufacture and sale of the nationally-known chair.

The Griggs company has two factories in Belton, one with more than 75,000 square feet of floor space and the other with more than 60,000. In addition it has five warehouses for stocking raw materials. Formed ten years ago, the firm has sales distribution in most states in the U. S. and numerous foreign countries for its furniture line.



C. V. Griggs

## Huff's Hydro Carbon Coolers Are Redesigned

IMPROVEMENTS in its Hydro Carbon Coolers reported by the Huff Manufacturing Company, Los Angeles, include a new cooler nozzle and redesigning the equipment to permit a 14-inch mirror arc lamp to pull as much as 95 amperes, or 37 more than previously.

The cooler has been redesigned in re-

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sponse to the need for greater screen light with the new film techniques. The Huff coolers can be used with most types of arc lamps. The manufacturer states that they will cool the carbon within 2 inches of the crater. Even with the greater amount of screen light, the film is not subjected to excessive heat, he declares, as the cooler pulls the tail flame down and a greater amount of the ionized carbon particles are consumed, "leaving very little of the infrared rays which are the cause of the heat damage to film."

The new nozzle is fitted with a high refractory ceramic insert designed to act as an insulator to prevent all arcing between the carbon and nozzle. It will fit all previous models of the Huff cooler, it is stated.

## Woodgrain Series for Vinyl Wall Covering

THE TEXTURED effect of natural wood is featured in a new Woodgrain series introduced in "Bolta-Wall" vinyl wall covering by Bolta Products Sales, Inc., Lawrence, Mass. Available by the yard or in 8 by 8 inch tiles, the series comes in Prima Vera, Natural Mahogany, Grey Mahogany and African Mahogany.

The "Bolta-Wall" Woodgrain has a vinyl face sheet laminated to a firm rubber-saturated backing. It can be applied to old or new walls and can be installed around columns or bent around sharp inside or outside corners. It requires no shellac, stain, varnish, wax or finish of any type.

In application no carpentry is involved,

the material being installed by using "Bolta-Wall" adhesive No. 571. Wall surfaces need not be absolutely smooth, the company points out, since the "cushion" backing of "Bolta-Wall" helps absorb surface roughness.

The material wipes clean with a damp cloth and resists moisture, grease, steam, alcohol and most staining agents, according to the manufacturer.

## Continuous Air Outlets Made in Two Types

THE ADDITION of continuous air outlets to its line of "Agitair" air diffusers has been announced by Air Devices, Inc., New York. Made in two distinct types, the new units are available in unlimited run dimensions for either side-wall or ceiling installations.

The type designated as "RC" has a separate mounting frame and an interchangeable diffusing core. Type "R" has an integral diffusing core. Both types conform to troffer or fluorescent lighting and other architectural considerations, according to the company.

## Metal Stair Treads With Safety Ribs

A NEW METAL safety stair tread designed for new installations and for repairing worn stairways, both exterior and interior, has been developed by Wooster Products, Inc., Wooster, Ohio.

Called the "Stairmaster," the tread is made with a permanent extruded lightweight aluminum alloy base in a standard 9-inch depth. It is furnished in lengths as required so that no cutting is necessary. The tread has eleven rows of firmly em-



bedded safety ribs containing hard abrasive grains designed to provide "anti-slip" protection. It has a 1½-inch lip which covers and protects the face of the tread.

The treads can be easily installed over worn ones after the latter have been leveled with mastic, the manufacturer points out. They can be applied to all types of stairs, including wood, concrete, slate and marble. Screws or combination screw and lead shields are used to fasten the treads securely to the stairs. Proper length for the new treads is determined by subtracting 6 inches from the length of existing stair treads, which provides 3 inches sweeping space at each side.

## New Porcelain Tile For Covering Walls

A STEEL WALL tile with a ceramic surface especially designed for the renovation of theatre facilities has been developed by the Porcelain Enamel Products Corporation of Rehoboth, Mass. The company points out that the material is particularly adaptable to covering wall space in such areas in the theatre as rest rooms and lobbies.

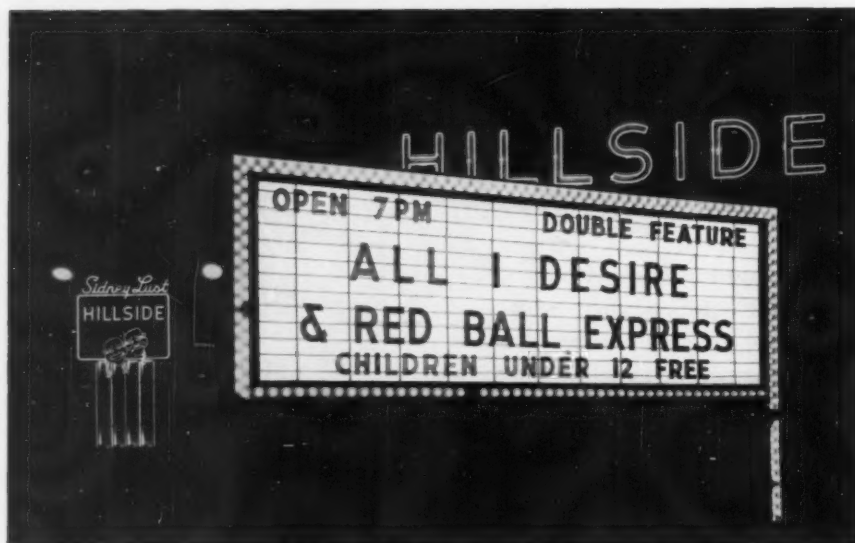
Called "Veos," the material is porcelain fused to steel. It is applied on a grooved foundation board to give a smooth and uniform sub-surface over existing walls. The board is water-resistant and will not crack, craze or fade, according to the company. It can also be installed quickly.

The material is available in a full color range in 8-inch squares. No refinishing or maintenance of it is required, the manufacturer states.

## SHEARER PROMOTES "ASTROLITE"

A special sales campaign to promote "Astrolite" theatre screens, which are manufactured by the Radiant Screen Company of Chicago, is now being conducted by the

## MARYLAND DRIVE-IN'S NEW ATTRACTION PANEL



The new attraction panel of the Hillside drive-in Hillside, Md., an operation of Sidney Lust Theatres, Washington, D. C., employs large Wagner 17-inch green plastic and 10-inch red plastic letters to form the changeable copy. Fabricated and erected by the Whiteway Neon Sign Company, New York, the board has two faces with openings 23 feet, 1½ inches long by 85 inches high. Wagner glass and frames were also employed in the installation.



B. F. Shearer Company, Seattle, distributors of the screen throughout the western states. The "Astrolite" is an all-purpose screen designed for use with 3-D and wide-screen as well as 2-D projection.

### Automatic Perfume Unit For Women's Rest Rooms

AN AUTOMATIC perfume dispenser designed for mounting on the wall in the women's rest rooms of theatres has been marketed by the Jo-Lo Perfumatic Dispenser, Inc., Jersey City, N. J. The vender has already been installed at the Radio City Music Hall in New York and is slated to be placed in all theatres of the Stanley-Warner and RKO circuits for an



additional source of revenue, according to the company.

Trade-named the "Jo-Lo Perfumatic," the unit offers a choice of four perfumes at 10c a spray. The patron simply inserts a coin in one of the four chutes and pushes

the plunger. With a capacity of 3,000 sprays, the vender is encased in a heavy steel cabinet finished in rose-pink enamel, a color designed to blend with most decors.

Having separate coin chutes enables the theatre operator to determine the relative popularity of the various brands of perfume, the manufacturer states. In addition an automatic sealed tabulator inside the case indicates the revenue accumulatively.

In installing the unit, hangers are cemented to the wall surface, thereby requiring no drilling, screws, tools or bolts, it is pointed out. Also, the machine operates mechanically with no electrical connections necessary. Servicing is required once a month.

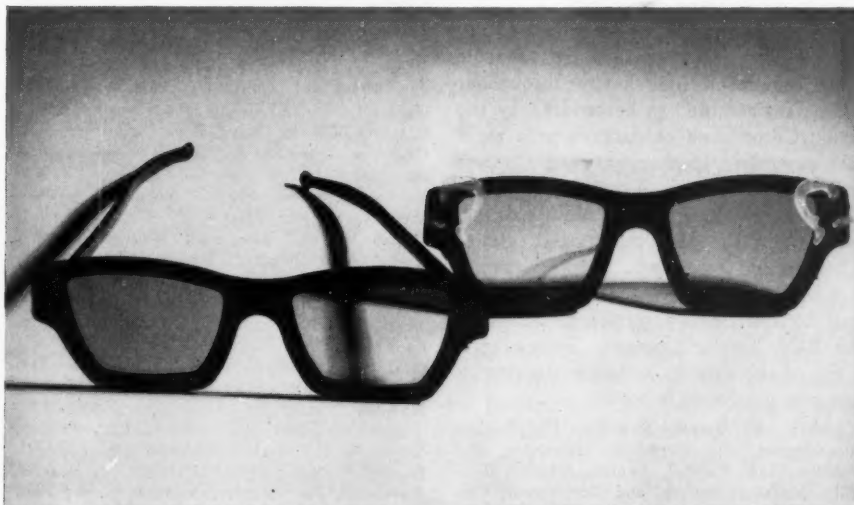
Perfume brands used in the machine are optional with the individual theatre operator, who can purchase the ones of his choice at wholesale prices. The vender pictured is stocked with "Tabu," "Chanel No. 5," "20 Carats" and "Woodhue."

### Automatic Emergency Light Unit Redesigned

A REDESIGNED automatic emergency lighting unit designed to provide instantaneous illumination when regular power fails has been marketed by General Scientific Equipment Company, Philadelphia. The unit operates automatically upon current failure, the manufacturer points out, without the need for touching a switch.

The unit is powered by a storage battery built into the portable set. It is equipped with a trickle charger to maintain the battery charge and a built-in hydrometer to

### NEW MODELS OF POLA-LITE'S 3D GLASSES



Improvements in the polarization quality and a wider lens than used for previous models are features of the new 3D glasses recently introduced by the Pola-Lite Company, New York. The glasses are constructed entirely of plastic with hinged bows except, of course, for the clip-on type (right) which has plastic bows at the outside edges of the frame to clamp over the edges of the frames of correction glasses. The company is offering the glasses in a "package" deal with its new projector attachment whereby a 3D film is projected from a single strip of film.

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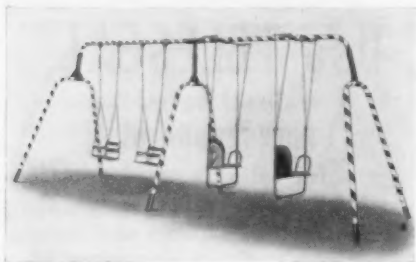
The unit can be plugged into any a.c. circuit. The lights are sealed beam of 100 c.p. and are designed to provide 10 hours of illumination.

## Three New Models of Playground Equipment

NEW MODELS of playground equipment, including swing sets, chair rides, and slides, have been marketed by the Miracle Whirl Sales Company, Grinnell, Iowa.

Incorporated into the "Miracle Swing Set" is a change in the frame design with fewer parts to handle and assemble, according to Claude W. Ahrens, company president. Made of all-steel, the new frames eliminate heavy, cast-iron fittings, and erection time is much quicker than for previous models, he pointed out. The frame is painted in a candy stripe design over a rust-proof primer. (See photograph.)

The swings are suspended from an all-steel hanger, in which the latest type of ball bearings are encased and sealed in oil.



The Miracle Swing Set.

The chain is heavy-duty No. 8 hot galvanized Defiance pattern. Seats are available in seasoned hard wood, safety belts or chairs, as designated by the purchaser. The frame is also available in different styles and comes in 3, 4, 6 and 8 swing sets.

Utilizing the same basic design, the company has also introduced a four unit all-steel "Miracle Hobby Horse Swing." The



The Miracle Animal Slide.

hobby horse units are also available for single installation on Miracle swing sets or conventional swing standards.

The new "Miracle Animal Slides" come

in two heights—the junior slide, which is 5 feet high and has a 10-foot bedway; the senior slide, which is 7 feet high and has a 14-foot bedway. The elephant slide (see photograph) is standard design but other animals are available at additional cost. The slide is rigidly bolted together.

The company's third new piece of equipment, the "Merry Chair Ride," is 16 feet in diameter and comes equipped with 8 safety chairs. It is powered by a ½ h.p.



The Miracle Merry Chair Ride.

standard motor through a Dodge gear speed reducer. There is no clutch mechanism, and elasticity of movement is provided through use of a sturdy V-belt drive.

The canvas drop is decorated with Masonite "fairy-tale" characters, designed both to add to the attractiveness of the ride and also keep the children from the moving parts. These "fairy-tale" characters are also available as separate units for mounting on playground fences, etc.

Additional information on this new equipment and the complete line of Miracle may be secured by writing the manufacturer.

## Orders Grow for RCA Stereophonic Sound

ORDERS FOR stereophonic sound equipment from theatres throughout the nation continue to be received by the Radio Corporation of America at a rapid rate, according to the most recent report from the company's Theatre Equipment Division, which lists 200 additional theatres since the last report (see *Better Theatres* for February).

The RCA "Stereoscope" sound systems will be installed by service specialists of the RCA Service Company. Following is a list of the theatres ordering the systems and not previously reported:

Fisher and Times, Danville, Ill.; Irving, Bloomington, Ill.; Orpheum, Galesburg, Ill.; Peoples, State, Capitol, Avalon, Atlantic, Picadilly, Marshall Square, and Northcenter, Chicago, Ill.; Roxy, Ottawa, Ill.; Ritz, Berwyn, Ill.; Arcada, St. Charles, Ill.; Olympic, Cicero, Ill.; Garden, E. Chicago, Ind.; Geneva, Geneva, Ill.; Irving, Carbondale, Pa.; Park, Hanover, Pa.; Bristol, Bristol, Pa.; Esquire, Liberty, Sedgewick, Broadway, Kent, Roosevelt, Nixon, Palace, Strand, Midway, State, Band Box,

Girard, and Benson, Philadelphia, Pa.; Tower, and 69th Street, Upper Darby, Pa.

Also Lansdale, Lansdale, Pa.; Media, Media, Pa.; Glenside, Glenside, Pa.; Westmont, Westmont, N. J.; Stanley, Walt Whitman, and Arlo, Camden, N. J.; Landis, Vineland, N. J.; Century, Audubon, N. J.; Sherman, Stroudsburg, Pa.; YMCA Auditorium, Coatesville, Pa.; Salem, Salem, Va.; American, Roanoke, Va.; Floral, Floral Park, L. I.; Fabian-Fox, Republic, Brevoort, and Strand, Brooklyn, N. Y.; Freeman and Deluxe, Bronx, N. Y.; Midland, Newark, Ohio; Liberty, Zanesville, Ohio; Colony, Marietta, Ohio; Daniel Webster, Nashua, N. H.; Colonial, Allentown, Pa.; State, Altoona, Pa.; State, Easton, Pa.; Colonial, Richmond, Va.

Also Bijou, Morrisville, Vt.; Norwalk, Norwalk, Conn.; Ioka, Exeter, N. H.; Paramount, N. Adams, Mass.; Waring, Rochester, N. Y.; Park, Cobleskill, N. Y.; Castamba, Shelby, Ohio; Piqua, Piqua, Ohio; Wooster, Wooster, Ohio; Colonial, Norwich, N. Y.; Messina, Messina, N. Y.; Pontiac, Saranac Lake, N. Y.; Lafayette, Buffalo, N. Y.; Hemet Theatre, Hemet, Calif.; Adams and Civic, Detroit, Mich.; Capitol, Aberdeen, S. D.; Star, Jamestown, N. D.; State, Mitchell, S. D.; Highland, St. Paul, Minn.

Also Kenosha, Kenosha, Wis.; Bay, Green Bay, Wis.; Raulf, Oshkosh, Wis.; Tower and Oriental, Milwaukee, Wis.; State, Wausau, Wis.; Huntington, Huntington, Ind.; Madison, Covington, Ky.; Mary Anderson, Louisville, Ky.; Grand, Evansville, Ind.; New Drive-In, Henderson, Ky.; Princeton, Princeton, Ind.; DaVue, DaBel, and Dale, Dayton, Ohio; Lake, Warsaw, Ind.; Granada, Independence, Mo.; Lake City, Lake City, Wash.; Long View, Long View, Wash.

Also Paramount, Portland, Ore.; Liberty, Kalispell, Mont.; Mack, McKinnville, Ore.; Liberty, Pasco, Wash.; Liberty, Toppenish, Wash.; Capitol, Salem, Ore.; Strand, Jonesboro, Ark.; Rex, Sentinel, Okla.; Max, Cherokee, Okla.; Weslin, Massillon, Ohio; Rivoli, Toledo, Ohio; Vine, Willoughby, Ohio; Marion, Marion, Ohio; Apollo, Oberlin, Ohio; Paramount, Steubenville, Ohio; Colquitt, Moultrie, Ga.; Brainerd, Chattanooga, Tenn.; Sheridan, Calvert, Keiths, Penn. Uptown, and Turnage, Washington, D. C.; Florida, Tallahassee, Fla.; Platte, Ville Platte, La.

Also Aztec, San Antonio, Tex.; New El Rancho, Hebbronville, Tex.; Wichita, Wichita Falls, Tex.; Majestic, Dallas, Tex.; Plaza, Vernon, Tex.; State, Auburn, Neb.; Strand, Hastings, Neb.; Joy, Lincoln, Neb.; Paramount, San Francisco, Calif.; Alameda, Alameda, Calif.; Palms and Paramount, Phoenix, Ariz.; Catalina, Tucson, Ariz.; Luna, Kankakee, Ill.; Orpheum, Springfield, Ill.; Tamalpais, San Anselmo, Calif.; 86th Street, New York, N. Y.; Keiths, Syracuse, N. Y.; Colonial, Atlantic City, N. J.

Also Warner, Erie, Pa.; Warner, Youngstown, Ohio; Warner, Reading, Pa.; Silver, Silver Springs, Md.; Ambler, Ambler, Pa.; Stanley, Baltimore, Md.; Warner, Memphis, Tenn.; Haven, Olean, N. Y.; Latonia, Oil City, Pa.; Huntington, Huntington Park, Calif.; Oriani, Hackensack, N. J.; Lincoln, Union City, N. J.; Regent, Elizabeth, N. J.; Parthenon, Hammond, Ind.; State, Lexington, Va.

Also Yorktown, Elkins Park, Pa.; Variety, Vogue, and Colony, Cleveland, Ohio; Royal, Bloomfield, N. J.; Penn, Titusville, Pa.; Harris, Tarentum, Pa.; Stanley, Newark, N. J.; Ritz, San Bernardino, Calif.; Granada, Santa Barbara, Calif.; Fresno, Fresno, Calif.; Merritt and Warner, Bridgeport, Conn.; State, Johnstown, Pa.; Strand, Ridgeway, Pa.; Ohio, Lima, Ohio; Warner, Morgantown, W. Va.

Also Jefferson, Punxsutawney, Pa.; Memorial, McKeesport, Pa.; Library, Warren, Pa.;

Strand, Hartford, Conn.; Warner, Worcester, Mass.; Rowland, Wilkinsburg, Pa.; Whitehall, Manor, Kenyon, Schenley, Arsenal and Sheridan Square, Pittsburgh, Pa.; Liberty, Columbia, Pa.; Garde, New London, Conn.; Warner, Lynn, Mass.; State, Waterbury, Conn.; Roger Sherman, New Haven, Conn.; Virginia, Harrisonburg, Va.; Palace, S. Norwalk, Conn.; Ambridge, Ambridge, Pa.; Waverly, Drexel Hill, Pa.; Winter Garden, Jamestown, N. Y.; Palace, Norwich, Conn.; Ohio, Canton, Ohio; Capitol, Springfield, Mass.; Strand, Akron, Ohio; Paramount, Kansas City, Mo.

Also Penn, Butler, Pa.; Cheswick, Cheswick, Pa.; Kanawha, Buckhannon, W. Va.; Crest and Regal, Philadelphia; Cohoes, Cohoes, N. Y.; Park, Rockaway Park, L. I.; Ring, Springfield, Mass.; Calvin, Northampton, Mass.; Palace, Pittsfield, Mass.; Garden, Greenfield, Mass.; Strand, Holyoke, Mass.; Rivoli and Seneca, Buffalo, N. Y.

Also Falls, Redwood Falls, Minn.; Auditorium, Stillwater, Minn.; Fairborne, Fairborne, Ohio; Xenia, Xenia, Ohio; Celina, Celina, Ohio; St. Mary's, St. Mary's, Ohio; Valentine, Defiance, Ohio; Campus, Manhattan, Kan.; Whiteside, Corvallis, Ore.; Lincoln, Port Angeles, Wash.; Civic, Dalles, Ore.; Mt. Union, Alliance, Ohio; Wellman, Girard, Ohio.

Also Ritz, Winterhaven, Fla.; Park, Houma, La.; Pitt, Lake Charles, La.; Rex, Baton Rouge, La.; Modjeska, Augusta, Ga.; Tower, Rosetta, and Essex, Miami, Fla.; Sunrise, Ft. Pierce, Fla.; Showboat, Texas City, Tex.; Showboat, Freeport, Tex.; El Rancho, Victoria, Tex.; Main, Pueblo, Colo.; Hiland, Albuquerque, N. M.; Enean, Pittsburgh, Calif.; Manor, San Mateo, Calif.; Enean, Concord, Calif.

Also Jefferson, New York City; Lincoln, Massillon, Ohio; Ohio, Mansfield, Ohio; Palace, Lorain, Ohio; Fresno, Fresno, Calif.; Clementon, Clementon, N. J.; Ritz, Elizabeth, N. J.; National and Egyptian, Milwaukee; Metropolitan, Ogden, Rhodes and Highland, Chicago.

## Two Wilton Carpets For Foyer and Lounge

TWO NEW WILTON designs for use in the foyer or lounge areas of



Karagheusian's Cranford Wilton.

theatres have been added to its 1954 line of Gulistan carpets by A. & M. Karagheusian, Inc.

The Cranford is an all-wool, two-frame

Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

The new Westbury quality, also an all-



Karagheusian's Westbury Wilton.

wool Wilton, has an intricate pattern named Labyrinth. It is a rich carpet, looped on different levels, with the swirling, abstract design raised above the background. Available in four colors, Barley Beige, Pecan, Fernmist Green and Cloud Gray, it is woven in the same widths as the Cranford.

In addition to the Wiltons, the company has introduced a new cut-pile tufted cotton line and an Axminster line.

## TWIN-TANK MOPPING OUTFIT

A new twin-tank mopping outfit designed to accommodate smaller size mops from 8 to 16 ounces has been added to its line by Geerpres Wringer, Inc., Muskegon, Mich. Previously available only in a single tank outfit, the "Floor-Knight" Model 816 Twin Tank Outfit embodies all features of the other Geerpres twin outfits, including a new type of side and gear cover which completely encloses the wringer gearing. Water in mops is squeezed down and out by means of pressure bars spun at both ends into the double-staggered gears of the wringers. Both the wringer and chassis on the new unit have electroplated finishes. The chassis measures 25 inches in length and 12 inches

in width. It is equipped with 2½-inch ball-bearing casters with soft rubber wheels and is available with or without rubber bumpers.

## WIDE-SCREENS IN MIDWEST

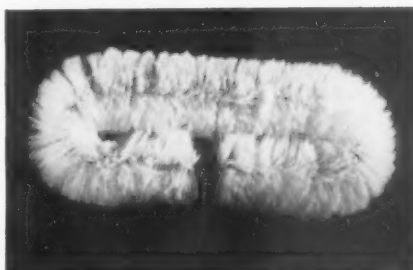
The rate of wide-screen installations has increased in the Midwest since the first of the year, according to "Count" de Stefano, manager of the National Theatre Supply in Kansas City, Mo. He listed the following theatres as among those in which Walker seamless, all-purpose screens have recently been installed through his offices:

In Kansas: the Strand, Hays; Seneca, Seneca; Blair, Osborne; Victory, Wichita; and Vogue, Salina. In Missouri: the Dixie, Odessa; Orpheum, Neosho; Electric, St. Joseph; Regent, Kansas City; and Howard, Arkansas City.

## FIRE RETARDANT WALL PAINT

An oil-base wall paint designed to act as a fire retardant has been announced by the Fyr-Kote Division of the Morris Paint and Varnish Company, Omaha. Trade-named "Fyr-Kote" the paint, when exposed to flame, pours out carbon dioxide and calcium chloride which smothers fire and retards the spread of flame right on the surface by forming a "block," according to the company. Available in white and six colors, the paint is designed to withstand numerous scrubblings with strong washing powder and boiling water, the company points out.

## NEW RAYTONE SCREEN BRUSH



The new brush for cleaning all types of screens developed by the Raytone Screen Corporation, Brooklyn, N. Y. (and described in the March issue of *Better Theatres*) is pictured above. The brush is made of long, soft, white bristles and is intended for use with new screens only. The handle socket is designed for use with any push-broom handle, and extension handles are not recommended since they make the brush unwieldy. A 6- or 8-foot ladder should suffice for a person of normal height to reach the top sections of a screen, it is pointed out. For successful results with the brush the manufacturer states that it must be applied at least once each week. It must also be kept immaculately clean and should be shaken after each use and stored in a clean carton or wrapped in a clean, white rag.

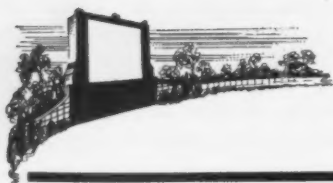


# The Drive-in ..



★ A Department Conducted by WILFRED P. SMITH

... for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.



## Wide-Screen Values at Drive-Ins

FOR SEVERAL weeks after reopening the Garden Auto-Torium in February, we conducted experiments with patron reaction to two speakers in a car. A speaker was placed on either side of the car. Upon questioning the patrons at intervals, we got such remarks as, "It's all right," and "It's louder." Of course, we were using the regular run of picture.

Upon inquiring about our new wide screen, however, patrons are enthusiastic. At times their praise is spontaneous. So just as wide-screen presentation is of extreme importance in the conventional

theatre, it is, in my opinion, of equal value at a drive-in. (Incidentally, the phone call inquiries about specific pictures are proportionately the same at the drive-in as they are at the conventional Denville theatre which we also operate.)

As these columns have mentioned before, and as Jack Braunagel of Commonwealth Circuit in Kansas City, said to the writer at the Allied drive-in convention in Cincinnati, "Let's not equip ourselves out of business." This is not to be interpreted to mean that we should not be progressive. It does mean, however, that whatever you do

in the direction of progress, be planned out, not be plunged into without investigation. Will the public respond in sufficient numbers to justify the expenditure?

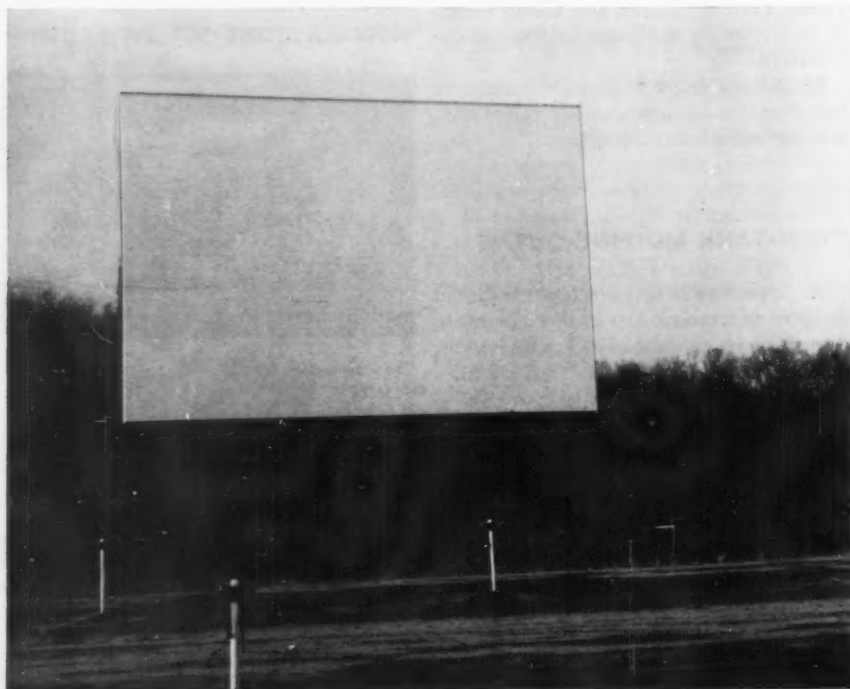
Personally, I am a bit of a gambler in such matters. However, the theatre has become a sort of laboratory, whereas I should think the manner of procedure ought to be quite the reverse. In the confusion of technical devices and the stampede to get in the parade, serious and costly mistakes have been made. That to me is not the most intelligent way to get progress.

Those responsible for introducing new and advanced methods of projection and sound, in both outdoor and conventional fields, should be able to guarantee their methods as workable in your theatre.

### COSTS OF EXPERIMENTS

There can be no question that there are brains in this country to "build a better mouse trap," in sound and in projection as well. But whoever does it should be willing to demonstrate his wares in your theatre. If it does not work in your theatre, you should not be obligated to pay for it. We know of exhibitors who have invested money that will never be amortized, either because the device will become obsolete in a short period of time, or because of inferior technical advice.

We suppose we must expect to suffer from a certain amount of "bugs" when techniques are new. We hear of trouble with anamorphic prints because of distortion after a print has had only a few screenings. Managers raise cane with booth operation when the picture is continually in and out of focus. I know of two theatres near my own situation where the projectionists have demanded that the man-



The new wide-screen installed at the Garden Auto-Torium, Ledgewood, N. J., is 70 by 44 feet.

ager stay in the booth through an entire showing of an anamorphic print to prove they have their hands on the lens and are alert to this serious situation.\*

Yes, we are having growing pains. Probably one, or all, of the new mediums will be perfected, and we hope they will. But we guinea-pig exhibitors can't be blamed if we are anxious about the head-long rush into dark alleys. This policy could hurt more than television ever did. The development procedure is cockeyed. Every new technique developed should be guinea-pigged in the laboratory.

### KEY SIZE TO LIGHT

We suggest that for the drive-in operator embarking on wide-screen, a fundamental rule always to bear in mind is *not to sacrifice bigness for brightness*.

Our first procedure was to experiment with all sizes of lenses to ascertain the size that we were to settle upon. With the present projection equipment installed in a 600-car theatre, the decision was to widen the screen to 70 feet. Beyond that width we found we were just sucking the life out of the film, and it became grainy. To go to 80 feet for this size of theatre would have destroyed the sharp definition and detail of the picture.

With a 330-foot throw, using a 4-inch lens, we have a picture size of 70x44 feet. Here again we did not want to sacrifice height to attain width. This gives us an aspect ratio of about 1.60-to-1, which has proved out to be satisfactory so far. The screen extensions are steel, the same as the original one, and the whole has been coated with a high-grade white outdoor paint. Patron reaction was excellent from the beginning, and our own reaction to the larger and wider picture is, "How did we ever get along with that 54-foot picture in the first place?"

Certainly our patrons would miss the larger picture. How readily they took to the wider picture is indicated by their comment when I opened without having yet got hold of 4-inch lenses. The opening night projection was in the former picture size—and there was all of that screen around it! People asked, "What's the matter, your equipment broken down?" They didn't realize that they were looking at the same size of picture they always had.

\* There is no special characteristic of CinemaScope prints which make them more susceptible to distortions that set up causes in the gate of fluctuating focus. The condition long referred to by projectionists as in-and-out-of-focus can be suffered with any print through heat at the aperture. For projection of CinemaScope pictures lamps of higher amperage are frequently used. A print that arrives already curled has probably been thus subjected to more heat. The older projectors also can contribute to fluctuating focus because of inadequate shoe tension. In-and-out-of-focus is of course more noticeable with relatively large, wide screen images.—Ed.

We got 4-inch lenses the next day, and here is how we "overcame" the shortage in that size. At about the same time that we extended our drive-in screen, we put in a 33-foot screen in our Denville indoor operation. It was only after the opening night embarrassment at the drive-in that we realized we had been using 4-inch, f/1.9 lenses at the Denville. They went into the drive-in projectors immediately. Call us lucky.

If you are contemplating extending your drive-in screen for wider pictures, we suggest that you be sure to take these precautions:

(1) Engage the services of a professional engineer to make certain the new foundation is tied in with the existing reinforcing rods. At Ledgewood we welded all the new rods to the old before pouring concrete so that the added section would have the same strength for wind stress.

(2) Check your sightlines from the ramps. Those with tilted screens should be overly cautious due to variations of different drive-ins, with different topography in almost all instances.

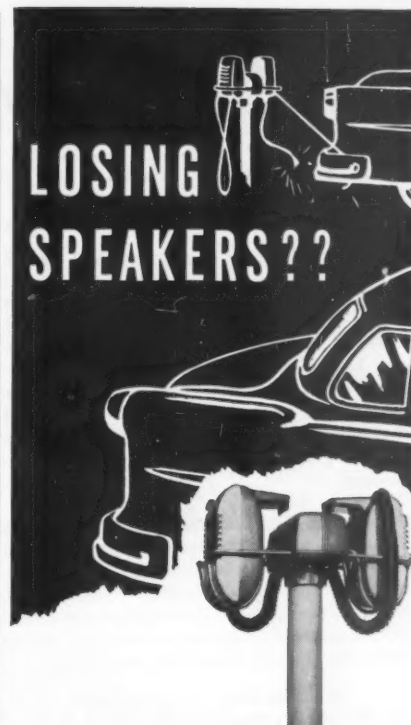
### What Are We Selling?

WHILE WE ARE CONVINCED that a good picture with a good wide-screen installation make a combination that will keep 'em coming to our theatres, indoor and outdoor, throughout the world, we don't see that higher rentals are called for by the mere fact of wide-screen presentation.

Take such pictures as "The Long, Long Trailer" and "The Glenn Miller Story." Would the grosses be greater if they had been produced, for example, in CinemaScope? Should the percentage be higher, and higher admission prices be required, simply in anticipation of higher grosses due to the special wide-screen technique used in production?

There can be no question that the CinemaScope process has attracted attention to the movies and given the business impetus, and the 20th Century-Fox organization is to be highly commended for exploiting it so effectively to the public.

But it may be that this exploitation has been so good that the public has come to think of any wide-screen picture as a CinemaScope production. I happened to be in Dover, N. J., the other day and walked into the Baker theatre there. "The Long, Long Trailer" was playing, and as I entered I overheard a fellow just ahead of me say to the woman with him, "Look, this picture is in CinemaScope." Apparently the Baker was getting CinemaScope value without paying for it. Well, maybe something ought to be done about that—but we hope not.



### Koiled Kords\* WILL HELP SAVE THEM!

Retractable cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

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**YOUR QUESTIONS ARE INVITED.** If you have a problem of design or maintenance the editors of **BETTER THEATRES** will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to **BETTER THEATRES SERVICE DEPARTMENT**, Rockefeller Center, New York.

# PARAMOUNT'S VISTAVISION

(Continued from page 25)

listening, and it is of little value in the rear of the theatre. Further, we think stereophonic sound tends to punctuate cuts, and detracts from the smooth flow of the pictured story. For these reasons, and its cost, we have not adopted it. On future pictures, Paramount does not contemplate a stereophonic release, either on a separate magnetic film or by the four-track magnetic system.

Paramount suggests *dimensional* sound for the very large theatres and for use by exhibitors who feel that they should have a "stereophonic effect."

All VistaVision release prints will have standard photographic sound tracks which will play on any existing standard optical sound heads. These same sound tracks will also carry low-frequency modulation at three different frequencies which will control the volume of the center and side loudspeakers in those theatres that are equipped with dimensional sound control units. These sound control units will cost about \$800 plus about \$500 for installation.

In theatres that do not have auxiliary loudspeakers, it will, of course, be necessary to purchase extra loudspeakers and amplifiers at an increased cost (estimated at approximately \$2000). All houses that have been equipped for stereophonic reproduction can use dimensional sound by merely purchasing the dimensional sound control unit.

At this time we wish to point out that dimensional sound is being made available as a part of the flexibility of the VistaVision system. We feel that dimensional sound will enhance the effectiveness of the pictures in very large houses, but its use is optional with the exhibitor and no demand for its use will be made by Paramount.

The production shooting for VistaVision sound will be handled the same as on any monaural sound picture. At Paramount all production recording is done on 17½ mm. film in the 65-pound suitcase recorders built by Paramount. All scoring will be single sound track magnetic with as much reverberant bigness as can be obtained.

On future pictures it is contemplated that all sound editing will be with striped magnetic 35mm. film and the magnetic cutting print will be used as the rerecording print. All rerecording will be to a single-sound-track magnetic *master* which will have been rerecorded (dubbed) with monaural monitoring. The single-track magnetic composite film will then be dimensionalized in the rerecording channel using three horn systems and the necessary panning pots to gain any desired balance.

A magnetic control track recording will be made during each review, and when a satisfactory review is obtained, the control track recording will be combined with the rerecording *master* in the preparation of a photographic negative for release printing.

## RELEASE PRINTING AND DISTRIBUTION

All domestic, and possibly the foreign release prints, are to be made by a new imbibition dye transfer method which Technicolor has developed and which is being introduced along with the release of "White Christmas." It will also be used on all subsequent VistaVision pictures.

The negative will be handled in 2000-foot rolls corresponding to the 1000-foot rolls of normal film. Negative cutting of Paramount VistaVision pictures will be by the so-called A-and-B process, so that all dissolves and fades will be made from the original negative without duping.

With respect to the sub-title *foreign* release, it is the writer's earnest recommendation that all theatres that exhibit subtitled pictures use an aspect ratio of 1.66/1 or 1.33/1. Wherever possible, they should avoid 1.85/1 and 2/1.

We should place the sub-titles just high enough on the picture so that they are at the very bottom of the 1.85/1 frame. These titles will then be visible at the bottom of the picture when framed at 1.85/1. They will be nicely framed at 1.66/1, and, of course, they will be quite far up in the picture at 1.33/1. They will not be visible at 2/1.

It is the writer's opinion that if Paramount places the sub-titles high enough on the picture to be seen in the 2/1 aspect ratio, the titles will be too high and awkward in the bulk of the theatres running at 1.85/1, 1.66/1 and 1.33/1.

The sound for all release prints will be made from the same type of sound negative, and as indicated above all release prints can play on any standard optical sound head in any theatre in the world. Further, these same prints can play with dimensional sound in theatres having such equipment.

## STANDARD PRINTS

The VistaVision *standard* print is a standard release print in every regard except that the quality has been improved. This will give a new *depth perception* in exhibition.

These standard prints will carry a fram-  
(Continued on page 54)



# method in Management



staff supervision  
institutional advertising  
exploitation equipment  
housekeeping & maintenance  
and related activities

*continuing*

## A DICTIONARY OF MAINTENANCE



ANYONE WHO has given thought to the problems of training management personnel for theatres realizes that there is very little that can be classified as "new." But there has been an extension and an intensification of

managerial responsibility as the theatre has become more and more complex physically and as competition for the amusement dollar, and the costs of operation, have made efficiency and conservation more critical.

The material on theatre maintenance presented at this stage of our series of articles on theatre management necessarily contains instruction offered before; however, it has most often been made available in isolated chunks, rather than in a general coverage of the things that make up a theatre property. In this series, moreover, we have sought to make that general coverage more readily available for reference by presenting the material in alphabetical order according to subjects.

Following that order, this articles brings us to—

**FIREPROOFING COMPOUNDS** — Commercial fluids are available which can be sprayed on drapes, curtains and similar fabrics to make them reasonably fireproof. Before using on valuable drapes it is recommended they be tested on a small piece of material so as to be positive there is no danger of streaking the dyes

Fourteenth Article in the Series:

**MOTION PICTURE THEATRE MANAGEMENT**

By **CURTIS MEES**

or leaving a surface film of powder, as some of these products have been known to do.

At Christmas it is particularly important to consider application of some form of fireproofing to any trees or garlands of leaves, branches, etc., which may be used for decorative purposes. The same applies to any elaborate decorations which might be installed that present a fire hazard.

•  
**FLATS, STAGE SETS**—Many theatres still have sets of flats lying around, some currently in use for occasional stage shows. These should be fireproofed and stacked in such manner as to be out of the way, yet not be subject to warping of the frames. Old sets can be painted over (if the canvas is still reasonably strong), thus to make an acceptable stage set (possibly of some local background, by local artists) at very reasonable cost. These come in very handy for local fashion shows, athletic events, or community forums in the theatre.

•  
**FLASHLIGHTS** — Ushers are continually abusing or losing their flashlights. One method of tracing them is to scratch a number on each flashlight and issue the lights according to the numbers as new ushers are hired and old ones leave. When not in use for extended periods of time, batteries should be removed from the casing and stored separately to prevent corrosion within the flashlight.

**FLOODLIGHTS**—Recent years have seen increasing use of floodlights for illumination of exteriors, billboards, and parking areas. Before attempting to light any extensive area, it is advisable to consult the local power company. They are glad to supply this service to their customers free of charge. All exterior floodlights should be protected with hoods of one sort or another, to prevent water from striking the exposed bulbs, which usually "kills" them very quickly. These hoods also serve to confine the light to the desired area.

Floodlights are also frequently used under the marquee for a "flash" effect of brilliant light on the front of a theatre. Care should be exercised to see these lights are so anchored as to present no danger of falling or being pushed over on passers-by. They become extremely hot after a very short while, so should be kept well away from any combustible material, such as cloth valances or paper sign material. (The same applies to floodlights used on stage.) Temporary wiring cables for these units should be installed in such way as to prevent people from falling over them.

### FLOORS

•  
**CONCRETE**—Much of the theatre flooring comes in this category. Where it is used to any degree, such as in auditoriums and on walkways, it should, at the outset, be swept down, mopped and, when thoroughly dry, painted with

special cement floor paint. The most popular floor paint for public buildings of this type is a tile red, which doesn't show soil very much, yet brightens up the surroundings. Battleship grey deck paint probably follows as second choice. Concrete floors should be mopped with a mild disinfectant solution from time to time to remove dust the brooms cannot pick up, and to kill any odors left on the floor from crushed popcorn, spilled drinks, etc.

**TILE, ASPHALT**—This can be laid over concrete or wood flooring with very little difficulty. It presents a neat appearance. Used under soft drink machines, water fountains and at refreshment stands, this eliminates carpet where fabric may become wet and makes it possible to damp-mop the surroundings as often as needed. To lay this tile, first insure an even, clean working surface. Put down a coat of special cement sold with the tile (using a rectangular trowel with serrated edges), then lay the tiles in the pattern desired. Tile is very brittle when cold, so should always be worked at a reasonably warm temperature. There are cutting tools available for trimming edges and fitting around odd shapes. With a little practice, a professional job can be done by a porter or "engineer" on the staff. In the cleaning of asphalt tile, only mild detergents should be used and then carefully removed. Strong cleaning solutions, such as gasoline, turpentine, carbon tetrachloride, etc., are solvents for the materials making up the asphalt tile, hence if you permit their use you will find they remove dirt, tile and all! Should any of these strong chemicals be spilled on the tile, they should be cleaned up just as quickly as possible and the tile should then be washed clean with clear water. Unfortunately, it only takes a minute or so for most of these strong agents to eat through a piece of asphalt tile.

**TILE, TERRAZZO, CERAMIC**—These tiles can be given fairly rough treatment in their maintenance, as they do not react so strongly to the more powerful cleaning solutions. They can be mopped down at intervals with fairly strong detergents, and spot cleaning (as for chewing gum) can be done with any of the strong cleaning compounds. Terrazzo flooring should be waxed and polished from time to time, but care must be exercised that not enough wax be used as to make the floor a safety hazard.

**LINOLEUM**—This material falls in the same general category with asphalt tile, as the linoleum will break down under the use of strong cleaning compounds as will asphalt tile. It is not as practical for inexperienced personnel to install linoleum as asphalt tile, but it can be done. It is better, however, to have a professional flooring man put it down. It should be washed with mild cleaning solutions, then waxed and polished, taking care not to have a floor that is slippery.

**WOOD FLOORING**—To get back original appearance generally calls for sanding, followed by a refinishing process. Floors should then be periodically waxed (whenever becoming dull and flat), which preserves the finish. If the surface is painted, it should be repainted as wear becomes evident, giving extra coats of paint to those areas subject to greatest wear. Gum, etc., should be carefully removed, not "painted under." Floors should be damp-mopped, never soaked with water.

Stage flooring should be gone over for removal of loose splinters, nails, etc., damp-mopped and sometimes wiped down with an oil solution to preserve the wood, keep down dust, yet not make the surface slick (as will wax)

for acrobatics, dancing, etc. If the area of stage flooring in front of the screen reflects too much light, it might be stained a dark brown or painted black, or covered with a black drop cloth.

**FUSES**—Two general types available. The *plug type* is used on smaller amperage circuits and show through an opening in the top if the filament has been "blown" (being strictly one-time fuses). The *cartridge type* is used for heavier circuits. These fuses come in a one-time throw-away unit, also a renewable type which permits removal of the casing so the renewable links can be inserted whenever they blow out. The renewable type cartridge fuses are for the very heaviest circuits; complete replacement is expensive, new links relatively inexpensive. Care must be exercised in removing and replacing cartridge fuses, as one is in close proximity to heavy line charges which could seriously endanger life. There are special pliers (non-conductors) available to make these changes less hazardous, though throwing the main switch of that particular line is the safest method. Handling of these heavier fuse jobs is only for qualified personnel (such as an electrician). Keep an adequate supply of all sizes of fuses and renewable links on hand for any emergency. *Never permit anyone to bridge over a fuse, either by using a penny behind a plug fuse, or with wire over the cartridge fuses. Such an installation removes all of your protection.*

**FURNACES**—(1) *Coal Fired*: Replace broken grates. See that fireman keeps ashes removed in ash pit so they *never* touch grates from underside (otherwise this will burn them out very quickly). Remove soot from chimney cleanout regularly. Keep furnace room clean, free of ashes and trash. If any automatic controls are used, check for accuracy at all stages of normal operation. Replace broken stoker parts promptly; oil motor and brush off dust from motor and housing frequently. Check controls. Remove clinkers in firebox each morning. Keep adequate supply of spare parts on hand.

(2) *Gas Fired*: Test for gas leaks, using soapy water brushed over suspected joints. Check controls for positive action. Check safety pilot and automatic valve cut-off when pilot goes out. Inspect manual valves. Brush off carbon and clean burners each season. (Leaving pilot light burning all summer will keep furnace dry and free of rust accumulation at very little cost).

(3) *Oil Fired*: Clean frequently, as oil leaves a lot of soot. Keep burner nozzle clean and wide open. Check controls and valves. Keep water out of storage tank. Check pump.

**FURNITURE**—(1) *Upholstered*: Vacuum at set intervals (about every 15 to 30 days). Spot clean with fabric cleaner (carbon tetrachloride). Sew up small rips and tears as they appear. Slip cover for longer wear at less expense than complete re-upholstery job. (A porter or house engineer should be able to help on re-upholstery jobs). Replace broken springs before they can further damage padding and fabric.

(2) *Wood*: Wipe down with cloth only slightly dampened with good furniture polish. For cuts, scratches and burned marks, sand down and refinish the spot. (There are preparations on the market for covering slight scratches without refinishing). When joints begin to work loose, replace loose dowels with freshly glued joints, or brace with hidden braces of wood or metal. Refinish surface when obviously becoming shabby.

(3) *Metal*: Wipe with cloth dampened slightly with oil base furniture polish. Repaint for freshness when becoming old, or touch up scratches and flaking-off of paint in spots. Install hidden metal braces when furniture becomes "wobbly." If rust appears, prompt steps should be taken to remove it and prevent any further spread by painting metal parts.

**FREEZING: Pipes**—Cut off main supply line valve and allow pipes to thaw out gradually. *Never* try to thaw with blow torch or any strong heat at any one point. After thawing, turn on main valve again and inspect entire pipe line for leaks, replacing any split pipe or cracked joints as needed.

**FREEZING PRECAUTIONS**—All exposed pipes or tanks should be either securely wrapped and protected from cold, or they should be drained of all liquid until danger of freezing is past. Interior piping in rooms or storage areas which are unheated and subject to freezing conditions must likewise be watched and protected as circumstances dictate.

**FRAMES, DISPLAY**—

*See Display (1) Frames.*

**FLY LOFTS (STAGE)**—See that lines (ropes) do not become fouled up. Keep catwalk in safe condition for walking with no danger of tripping or falling through. Remove any counterweights or sand bags which are not securely fastened or in use, so there will be no danger of their falling on anyone below on stage. Adequate lighting should be provided.

**FOOD SERVICE EQUIPMENT**—Primary problem is one of sanitation and cleanliness. Use approved cleaning solutions with water hot enough to do the job of cleaning required. (Many cities require a minimum of about 180° water for such use.) Clean soiled equipment as soon as possible after using, never allowing food residue to remain overnight to attract insects as well as to become "set" or hardened and much more difficult to remove. Steam equipment should be checked for proper functioning, safety in operation, and leaks. Refrigeration equipment should have compressors checked, oiled, pulleys adjusted, worn belts replaced, and refrigerant kept at full operating level as prescribed by manufacturer. Surroundings should always be freshly painted, preferably in immaculate white enamel, which can be washed down, with floors of darker color to withstand frequent mopping. Griddles should be kept free of grease accumulations and soap-stoned daily for a smooth finish. A reliable exterminating service may be necessary to prevent the influx of insects and mice, which are always attracted to any food sources and present a source of contamination as well as food leakage.

**FOUNTAINS, SODA**—Have attendants wash down frequently, never permitting syrups or food particles to remain where dropped. Inspect daily for thorough cleaning of all equipment. Have carbon dioxide bottles securely installed, preferably in an adjacent room with copper tubing running to the fountain. Test for leaks by brushing soapy water over lines and connections. Carbonator should be serviced by someone with knowledge of its operation, which can be learned from manufacturers service manual. It is relatively simple, so a house engineer should be capable of making minor adjustments

and repairs. Freezer boxes should be tested for leaks and proper temperature, and the refrigerating equipment be periodically inspected for proper operation, at which time motors, belts and pulleys should be tightened and brought in alignment. If ammonia is used as a refrigerant, care must be exercised that it is not permitted to leak out and offend patrons with its strong odor. Counter should be securely anchored, as well as stools for patrons, if they are provided. Surfaces should be wiped clean and dry after each service. Water should not be permitted to stand either on counter or on floors in front of or behind the fountain. Attendants should be made responsible for promptly mopping up any spilled liquids or foods. Check with local health inspector for ordinances pertaining to your particular operation, striving always for a top rating with his bureau. (See also *Drinking Fountains*.)

**FOG GENERATORS**—Used at drive-ins, these machines develop a heavy fog of insecticide which will tend to minimize the presence of mosquitoes and other insect pests. These of course are used at times which allow the air to clear before patrons enter the parking area. (In some localities a fogging service may be engaged on contract.)

## G

**GELATIN SHEETS:** *Storage*—Gelatin sheets will dry out and crack very easily if not properly handled (they'll dry out, anyway, as time goes on, so don't buy too much at a time). Best method of storing is to construct a series of shelves which are slightly larger than the gelatin sheets, with dividers between shelves not over 1 inch between layers. Beaver board shelves are adequate. Labeling each shelf for the color of the particular gelatin sheets placed thereon aids in handling sheets as needed.

**GERMICIDAL LAMPS**—These are electric lamps which produce ultraviolet light rays, also oxidize the air to produce ozone, in both ways acting to kill bacteria. Installation of such lamps is desirable where there is danger of contamination of food products. Consult manufacturer or dealer for proper sizing.

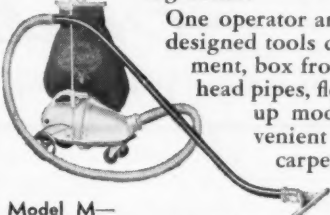
**GENERATORS**—Commutator brushes frequently need replacing as they wear down. Check to see that they wear evenly so that spring tension can be adjusted if out of line or not uniform in pressure for all brushes. The commutator itself should be removed and ground down when channels become evident and efficiency is impaired. Bearings should be oiled or greased as regularly as prescribed by manufacturers service manual. Generators should be firmly mounted on a base which will minimize vibration, such as cork. Electrical contacts should be firm and properly made to prevent short-circuits or offer a danger to personnel. A cut-off switch, properly fused, should be located near generators to facilitate servicing and repairs. Check controls and dial readings for proper operation.

**GLASS, CLEANING**—Paint may be scraped from glass surface with a good single-edge razor blade before cleaning with turpentine, taking care none gets on adjacent woodwork. Liquid glass cleaning agents are available, to be sprayed or wiped on glass, then wiped off with a soft cloth for daily cleaning. These are better than powder cleaners which leave dust behind.

BETTER THEATRES SECTION

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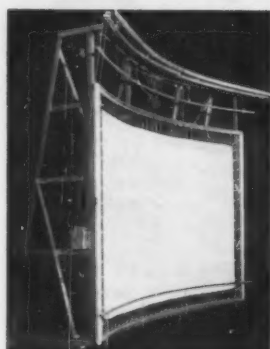
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**GRIGGS EQUIPMENT CO.**  
Belton, Texas

## What Theatres Need Most Is More Laughter and Tears

says

*Charlie Jones*

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

IT HAS BEEN an accepted axiom among the uninitiated ever since some contractor had union trouble constructing the first Greek amphitheatre, that show people are "different." Of late this adjective seems inadequate.

In consequence of current antics in the industry, I have been calling a number of board meetings with myself to see if there might be a reason for this seeming dementia, and a vaccine to prevent its further spread. Most of my profound thoughts in the past few years have always struck with bolt force about the time I was mowing around the peony bush during the weekly clipping of the front lawn. Since this is not the season for that where I am, it has taken quite an effort to arrive at the weighty opinions impending in this essay. For once these banalities are not meant for the Barnyard Barnums. This is aimed at the top-bracket boys (and you TBB's should pay me well for bringing them to light).

From a false philosophy of "two cars in every garage and two chickens in every pot," back in 1928, we've been trying to make that into a dictum of "ten speakers in every auditorium and two in every car." Now this is not a blast at any particular group, nor is it meant to be a slap at Progress. It's the way we do it. If we aren't rapidly becoming top man on that crazy totem pole, as far as the public is concerned, then I'll go back to my lawn mower.

We're not looking for another re-hash of the "yes-you-will, no-I-won't" equipment argument. That has been amply covered, and it has been demonstrated that, industry-wise, we're on the move. But we have not yet arrived, and for quite some time we will go on kicking and being kicked at.

It is not particularly strange that among the host of men of vision in all branches of this industry, some of them should be suffering from astigmatism. The corrective lenses of time undoubtedly will straighten this condition out. That doesn't mean that those lenses will necessarily be anamorphic or polarized. Nor does it mean that they

won't. I just don't know much about that. But there is something I flatter myself I do know something about, and I'm coming to it now.

When I was a callow youth riding a troop train between Pittsburgh and Fort Dix, before becoming part of the first troop convoy to Europe in January 1942, I must have been wearing that same befuddled, fearful and lost look on my face that most of us in this industry wear today. There was an older Major in our car, a veteran of WWI; he said, "Jonesie, don't look so damn worried. Everything is going to get more confusing and terrifying every day now until you get back. Just remember this: Don't lose your sense of humor—laugh it off."

He proved right. We might all do a little more laughing at ourselves and not hurt a thing in this industry. However, you can't giggle your way all through life anymore than you can guffaw your way into prosperity. Even the funniest things can cease to seem funny.

The Major's advice was more than just a quip to buck up a rookie. He was playing around with the two basic emotions of mankind—fear and happiness. They can be called sorrow and joy, tears and laughter, or any number of different names, but they are still the basic emotions in all our lives. Everything else, and I mean everything, is in-between—even love. (I may go into the white jacket and couch business if I can just keep going.) This leaves a lot of "in-between's." Spectacle, splendour, adventure, lust, romance, patriotism—to name just a few.

So what has that to do with motion pictures? I'm probably the only guy in the world who thinks this way—that makes me an individualist and a non-conformist—but I think it's got a lot to do with pictures. If you stand at the exit and bid them good-night year in and year out and keep track of the times they leave the theatre with a tear in their eye or a flushed face from laughing, you'll start to arrive at what I'm getting at.

It has been said by older showmen than

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## Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 37) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the **BETTER THEATRES SERVICE DEPARTMENT**, Rockefeller Center, New York 20.

I, that you boys making pictures have lost the touch to make people laugh and cry. Oh, sure, you give 'em a few guffaws judiciously spaced through an occasional picture, and a couple of times a season you stir them up a bit, but where are the really side-splitting, rafter-raising pictures we used to get from the Marx brothers, Harold Lloyd, Will Rogers, Charlie Chaplin, to name only a few? Is it because sound isn't as funny as pantomime? The Kettles captured it in a film or two, but they're not what they used to be.

And where are tear-jerkers like "East Lynn" and "Over the Hill to the Poorhouse," the Jackie Coogan and the Shirley Temple types that used to gently stroke, then tug at the heartstrings and finally send an audience out weeping and vowing that there never was a greater picture than that one which had broken through usual restraints and let them give vent to their basic human emotions.

Somewhere along the line somebody has lost the touch to make people laugh and cry. We seem to have got all fouled up in a maze of spectacle, message, action, adventure and smart-Alec trivia.

This is not meant to imply that spectacles and adventure and such do not make good and sometimes great pictures. But in my book they are in-betweeners which barely scratch the surface of the basic emotions that itch every time the yen hits to attend the theatre. Maybe the in-betweeners entertain, maybe they teach, maybe they perform some social or political purpose, but they don't quite hit the mark of what most people go to the movies for. That is made up of joy and sorrow.

There are tragic moments in everyone's life. And the funniest joke you ever heard is reminiscent of your happiest hours. The in-between events are ordinary and you don't remember them to the extent of the two extremes in the emotional scale.

Are the production boys going to remember this? Or are we going to have to go right on with our tongues hanging out, hoping for *human* pictures while they keep trying to get money out of us exhibitors for something less? Let's get some sad pictures so our public can weep instead of us. Let's get the proper perspective of things and do a little more smiling ourselves so we can get back to the business of rolling 'em in the aisles.

Some of you top-bracket guys have been telling me how to run my theatre. Okay, now I'm telling you how to make pictures. Why don't we both mind our own business?

But if you really want to contribute anything for all this advice, just send me a pound of bluegrass seed so I can keep the lawn growing out around that peony bush I was talking about.

## no end to SURPRISES



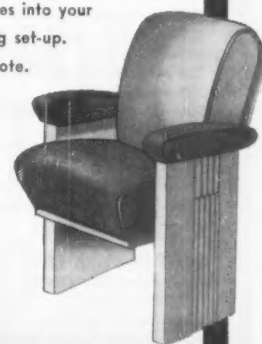
Often, even we're  
surprised with the  
end-result . . . after  
a seating rehabilitation  
job. . . where some cushion  
or back repairs have been  
done, some parts tightened  
and a few replaced! All, —  
presto, — while your show  
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## GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

### ADVERTISING

- 101—Cutout devices
- 102—Display frames
- 103—Flashes
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

### AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

### ARCHIT'VE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

### DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen point
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating
- 416—Vending carts

### EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

### GENERAL MAINTENANCE

- 601—Blower, floor, cleaning
- 603—Carpet shampoo
- 604—Cleaning compounds
- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

### FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

### LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires

(See also Advertising, Stage)

### LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

### PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Lenses, anamorphic
- 1019—Magazines
- 1020—Microphones
- 1021—Mirror guards
- 1022—Motor-generators
- 1023—Non-sync. turntables
- 1024—Photoelectric cells
- 1025—Projectors, standard
- 1026—Projectors, 16-mm.
- 1027—Projector parts

### 1028—Projection, rear

- 1029—Public address system
- 1030—Rectifiers
- 1031—Reel and alarms
- 1032—Reels
- 1033—Reflectors (arc)
- 1034—Renovators, film
- 1035—Rewinders
- 1036—Rheostats
- 1037—Safety devices, projector
- 1038—Screens
- 1039—Screen frames
- 1040—Speakers and horns
- 1041—Splicers
- 1042—Splicing cement
- 1043—Soundheads, optical
- 1044—Soundheads, magnetic
- 1045—Stereopticons
- 1046—Tables, rewind

### SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

### SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

### STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

### THIRD-DIMENSION

- 1401—Filters, port
- 1402—Interlocks, projector
- 1403—Monitors (synchron.)
- 1404—Selsyn motors
- 1405—Spectacles
- 1406—Aligning Film

### TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

### TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers

(See also Maintenance)

## VISTAVISION

(Continued from page 48)

ing index (upper right-hand corner of the frame—Figure 2) at the start of each 2000-foot reel as a guide to the projectionist.

If the picture is being projected in the old 1.33/1 aspect ratio, the projectionist will frame with the top frame line just above the top of the projected picture as in the past.

If the picture is to be played in an aspect ratio of 1.66/1, the projectionist will frame at the little dot in the upper right-hand corner of the picture (the dot below the top frame line and above the dashed line).

If the picture is being projected in the aspect ratio of 1.85/1, the projectionist will frame on the dashed line; and if the picture is to be projected in the aspect ratio of 2/1, framing should be on the little dot below the dashed line. These framing indices will be placed so as to give adequate head-room and the best composition for the aspect ratio selected.

### SQUEEZED PRINTS

VistaVision squeezed prints will be made in the same manner and from the same negative as the standard prints, except that in optical reduction the picture area will be taken from the area of the negative that supplies the portion of the picture normally used in a 2/1 aspect ratio projection from the standard print (dashed lines—Figure 1). For compressed print see Figure 3.

If a circle is photographed it will appear on the negative as shown in Figure 1. In the standard release print the circle will still be round, as in Figure 2. In the squeezed print it will be oval as shown in Figure 3. The oval will then be expanded to a circle in projection by the variable prismatic expander lens.

In addition to gaining about 40% in light on the 2/1 picture, this squeezed print has the possibility of having slightly better color saturation and possibly slightly better picture definition for wide-screen.

The squeezed ratio of this picture (Figure 3) is 1½/1. In the opinion of the writer the optics for a 1½/1 ratio will give better picture quality than a higher ratio. This is not hindsight. It was pointed out in a letter to the Motion Picture Research Council dated February 11, 1953.

Up to this point we have shown the need for developing a better quality picture and the means whereby such a picture can be produced; also the result of a new type of photography and its possibilities. In a later article we will cover related subjects about VistaVision, including regular theatre and drive-in presentation.

## GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

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_____	_____	_____	_____	_____	_____

Name \_\_\_\_\_ Theatre \_\_\_\_\_

Address \_\_\_\_\_



# 102 FEET

*of Brilliant, Beautiful, Blazing*

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*Projected with*

## ASHCRAFT

## SUPER POWER



## JET CONTROLLED PROJECTION LAMP



**THE FIRST DRIVE-IN PRESENTATION IN CINEMASCOPE  
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(PICTURE SIZE 102 x 40 FEET)

Mr. ERIC C. PETERSON (owner) reports:

*"The picture on the screen is the very best I have ever seen in any theatre, indoor or outdoor. . . . People enthralled with beautiful picture."*

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- Durable compact construction! — Rugged diecast aluminum . . . long-lasting enamel finish over zinc chromate!
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